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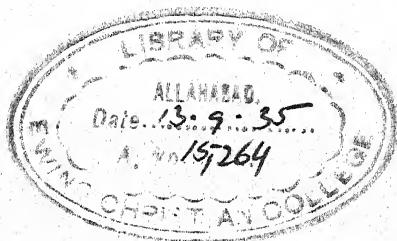
BY

J. W. MARRIOTT

AUTHOR OF "A JUNIOR COURSE OF ENGLISH"
"EXERCISES IN THINKING AND EXPRESSING"

"MATRICULATION ENGLISH" ETC.

EDITOR OF "ONE-ACT PLAYS OF TO-DAY"—
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PREFACE

THIS little book is intended for use in secondary schools, central schools, day continuation schools, evening classes, etc., and has been graded to suit all ages from twelve to seventeen or eighteen.

The work has been divided into forty 'Weeks,' each of which contains :

- (a) Material for thinking exercises, including tests of intelligence and ingenuity.
- (b) Opportunity for self-expression, imaginative effort and original experiment.
- (c) An introduction to some great author or masterpiece of literature.

It is exceedingly easy for a teacher to kindle enthusiasm for good books, provided that his (or her) appreciation of them is genuine. Enthusiasm—like temporary magnetism—can be induced, and during the teens a pupil is extremely susceptible to personal influences. A zeal for reading is not enough, however. Good books will make an impression, but expression is equally important, for each process is complementary to the other. In the mental and emotional life, as in the physical, there must be alternate inspiration and expiration.

In cases of apparent insensibility a sort of artificial respiration¹ may be necessary at first. Perhaps this may

¹ I am fully aware that the idea conveyed by this metaphor is opposed to modern educational theories.

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explain why so many children look mentally 'blue.' At the same time, a normal boy should read for the fun of reading and write for the joy of writing. If he reads reluctantly or writes with obvious effort there is clearly something wrong—he has been given the wrong sort of book or set the wrong sort of exercise.

Perhaps I can best explain my attitude toward the teaching of English by one or two haphazard illustrations I have introduced, for instance, certain figures of speech; but the critic will observe that I have omitted synecdoche, metonymy, and prosopopœia. I have done so for several reasons: they are totally uninteresting in themselves; they do not help a pupil to write; nor do they help him to appreciate the beauties of literature. Similes and metaphors have been included, partly because of their intrinsic interest, partly because they are so invaluable in literary expression.

In dealing with grammar I have selected only those subjects which happen to be useful and fascinating. As an exercise in thinking (inductive as well as deductive) grammar can be made as amusing as logic or Euclid. The old-fashioned method of treating the subject as an end in itself was a bugbear to the teacher and a nightmare to the scholar. I taught it thus for years, and will not say one word in its defence. I hated its arbitrary rules and meaningless pedantries. The subject was wrongly taught, admittedly, but I believe it was a mistake to abolish it altogether.

Hitherto grammar has been stupidly divorced from literature. Its austere logic has been untouched by the light of imagination or by the colours of poetry. The word 'analysis' suggested only the analysing of sentences. It did not occur to teachers that the process might be

PREFACE

extended to the analysing of poems, plays, or novels.¹ After a study of adjectives one inevitably passed on to adjectival phrases, and thence to adjectival clauses. But I prefer to proceed from the grammar of adjectives to a consideration of their use by Stevenson and Kipling, Coleridge and Shelley. Again, adverbs suggest similes, and similes lead to fables and parables, which in their turn point to allegories. After all, it is more important to understand symbolic language than to know the three kinds of phrases.

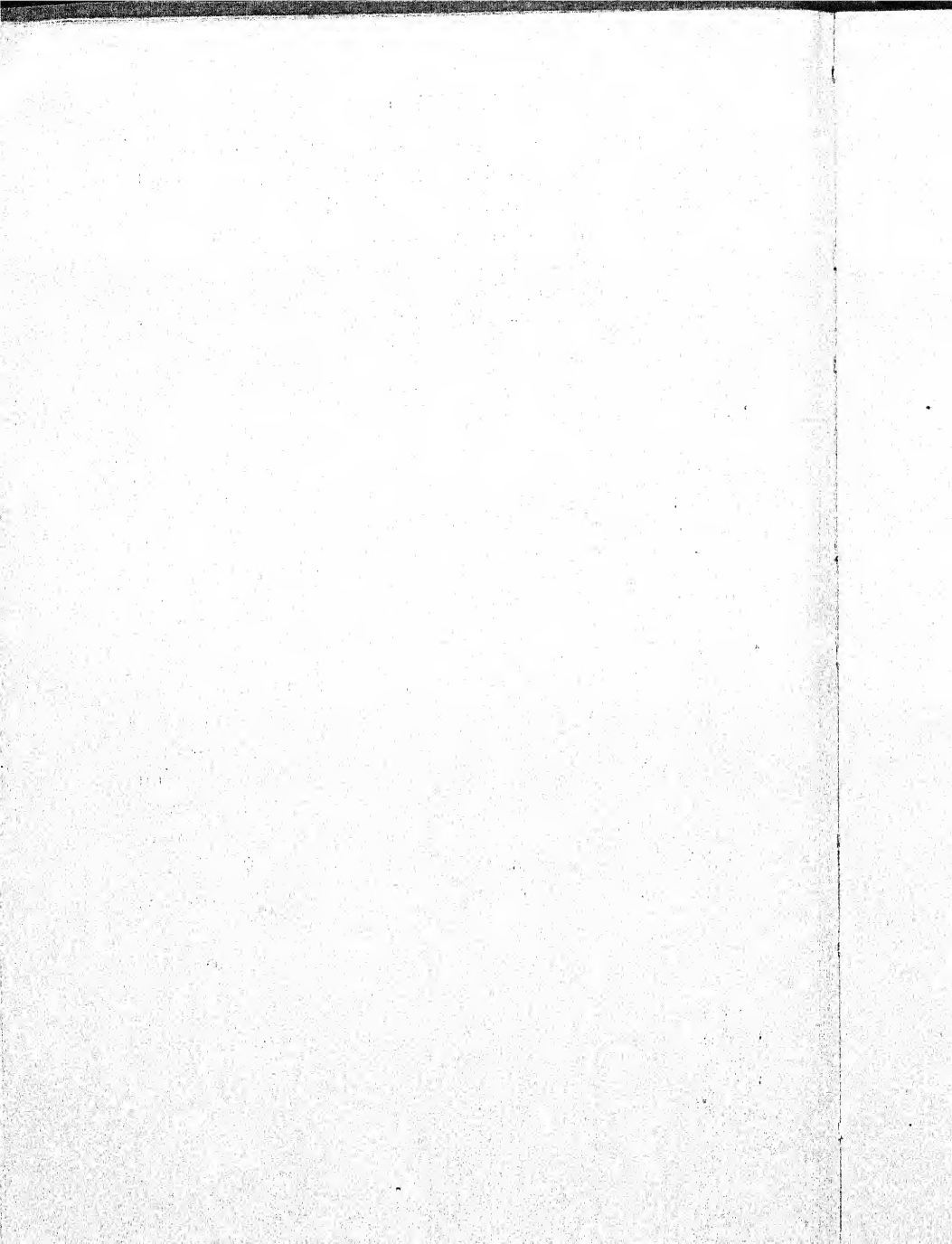
Précis is included because it teaches the invaluable art of pouncing on essentials and of rejecting what is adventitious. Selection is the secret not only of all successful study, but of all art. Paraphrase is treated not as mechanical practice in word-substitution, but as an exercise in idiomatic expression requiring precisely the same faculties as good translation.

Last of all, may I say that I shall be disappointed if the book is followed too conscientiously? The lessons are not cut and dried, nor do they profess to be in any sense 'complete.' Every teacher knows that much of his best work is done incidentally—almost accidentally—owing to a sudden inspiration or an unexpected digression. The most useful lessons are those which suggest and provoke thought, which leave ample opportunity for a pupil's power of initiative, and which stimulate independent inquiry.

Thanks are due to Mr John Masefield for permission to use his poem *Cargoes*, which is quoted on page 32.

J. W. M.

¹ A narrative is obviously akin to a compound sentence, while a play has many points of similarity with a complex sentence. In a Shakespearean comedy (like *The Merchant of Venice*) there is a principal story and two or more subordinate plots. Again, the division of a novel into characters and action reminds one of subject and predicate.



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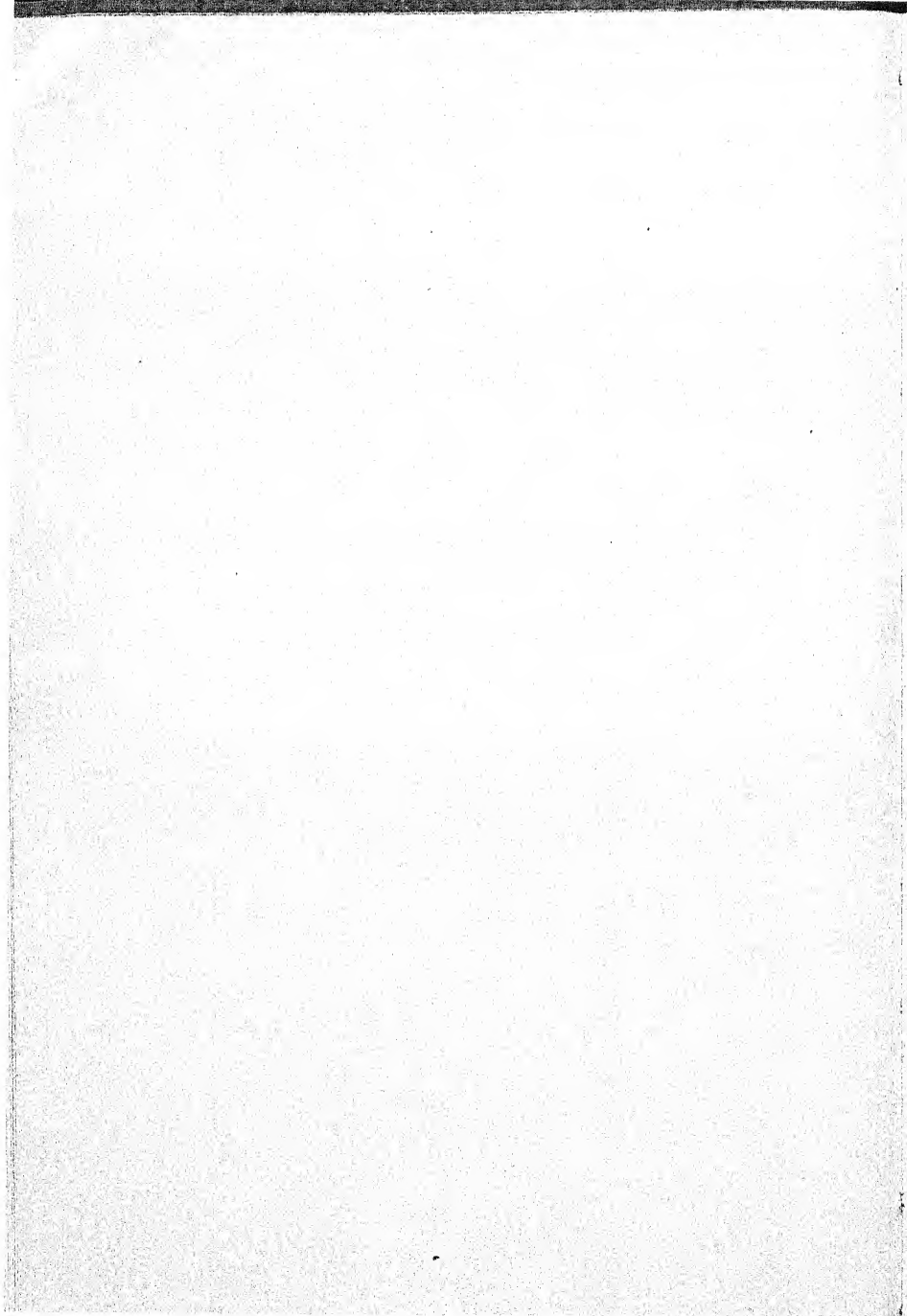
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PART I



FIRST WEEK

The Study of Language

INTRODUCTORY EXERCISES—ORAL

1. Mention half a dozen famous people who are alive-to-day.
2. Why do they have names? Who gave them their names?
3. What would a teacher do if scholars had no special names?¹ (Suggest several answers.)
4. Give your own name and address, and explain why your house, your street, or your town has a special name.
5. Give a list of things to be seen in an ironmonger's shop. Why do these things have names? Why do they not have special names, as boys do?
6. Suppose you wished to let a foreigner know what things were to be seen in the shop, how could you convey the information?
7. How did Captain Cook make the Australian natives understand (a) that he wanted food; (b) that he wished to exchange goods with them; (c) that they must go away immediately? (If you have not read *Cook's Voyages*, state what you would have done in the circumstances.)
8. How did Robinson Crusoe and Man Friday exchange ideas? (Give examples.)
9. How could you explain to a Chinaman, without using words: (a) the way to your house from school; (b) the meaning and use of a knife and fork; (c) that it takes an hour to walk, twenty minutes to cycle or ride on horseback, and only ten minutes to motor to a given spot?
10. What kind of words can be best represented by sketches?

¹ Refer in passing to the three gardeners in *Alice in Wonderland* and to the London tradesman's habit of calling customers by their numbers.

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11. What kind of words can be best represented by gestures or acting?

12. What is an interpreter?

INTRODUCTORY EXERCISES—WRITTEN

1. If a missionary wanted to learn the language of a newly discovered tribe in Central Africa, how would he proceed? What kind of words would he acquire first?

2. If you were to be sent to Spain and had opportunity of learning only a score of Spanish words before you sailed, what words would you choose?

Note.—The essential words of a language are names—names of people, places, mountains, rivers, familiar things, materials, qualities, ideas, etc. They are as necessary in speech as bricks in building a house. These names are called *nouns*. Names of special people, special mountains, special stars, special dogs, etc., are called *proper nouns*.¹

EXPERIMENTS

1. Here is the beginning of a story from Hans Andersen from which all the nouns have been omitted:

Many — ago there lived an — who was so fond of new — that he spent all his — upon — and —. He cared not a — for his — nor for — to the — or — in the —. He had a — for every — of the —; and just as in other — speak of the — in —, so here — spoke of the — in —.

Can you guess what the story is about? Try to fill in the missing words, and compare with your neighbour's version.

2. Now we will take another story—from a newspaper this time—and will give the nouns only:

November, boy, lane, shilling, shop, fireworks, accident, nose, doctor, car, ointment, bandage, holiday, bed, repentance, future.

Can you guess what the story is about?

¹ In German all nouns commence with capital letters. In English proper nouns only require capital letters.

THE STUDY OF LANGUAGE

EXERCISES (SUITABLE FOR HOMEWORK)

1. Draw an oblong $5\frac{1}{4}$ inches by 3 inches to represent a business envelope, and address it to yourself.
2. Write a letter to yourself—the one you would most like to receive to-morrow morning.
3. Make a list of what were probably the first dozen words you learnt as a baby.
4. Have you ever heard of a man's going away from home and suddenly forgetting his name and address? Such things have happened many times recently. What would you do in such a dilemma? (Think carefully before beginning to write.)
5. Do you think a language is formed all at once or gradually? Give examples of words invented during the past twenty years, and of others which are likely to disappear from common use in the future.
6. Give twelve common nouns with two proper nouns from each class: e.g. dog (Carlo, Rover); newspaper (*The Times*, *The Spectator*).
7. What are nouns? Why have we considered them first of all?

READING

Typical extracts from *Robinson Crusoe*, sufficient to convey a general impression of the whole book, including the famous list of things recovered from the wreck.

Compare Cowper's poem and Steele's essay on Alexander Selkirk. A short talk about other books of this class—for example, *Swiss Family Robinson*, *Abandoned*, *The Secret of the Island*, *Coral Island*, etc. Shakespeare's *The Tempest* and Barrie's *Admirable Crichton* might also be briefly described.

SECOND WEEK

The Two Parts of a Sentence

ORAL EXERCISES

HERE are four simple sentences :

Two aeroplanes were flying over Yorkshire yesterday.
The machines collided.
Both of them fell to the ground.
All the occupants escaped without serious injury.

1. What is the subject of each sentence?
2. What is said about the subject in each case?
3. Why is it necessary to have a subject in every sentence?
4. Why is a subject alone insufficient to make sense?
5. What would you think if a man stopped you in the street and said to you, "Mr Winston Churchill"? (Suggest four answers.)

Note.—Obviously we cannot 'talk sense' at all completely unless each sentence has (a) something to speak about, (b) something to ask or say about the subject mentioned. The former is naturally called the *subject*; the latter is called the *predicate*.¹ The two parts are equally essential, i.e. they are complementary.

WRITTEN EXERCISES

1. Distinguish between 'complementary' and 'complementary'.
2. What is the difference between 'complementary' and 'supplementary'?

¹ Words frequently get shorter as they get older. Sometimes, as with the word 'cabriolet' ('cab'), they lose all except the head; sometimes, as with the word 'omnibus' ('bus'), they lose all except the tail; more often the middle part of the word is squeezed out. Thus 'sentence' is the longer form of the word 'sense,' and 'predicate' is the same as 'preach.' Hence the predicate is the *preaching part* of a sentence. The words 'name' and 'noun' are probably derived from the same original source, akin to the Latin *nomen*.

THE TWO PARTS OF A SENTENCE

3. Look up in the dictionary the meaning of the word 'predicate.'

4. Add suitable predicates to the following subjects :

- (a) Oliver Cromwell
- (b) Wolves
- (c) Adam and Eve
- (d) Shooting stars
- (e) A mob of angry men and women
- (f) The Tower of London
- (g) A violent earthquake

5. Underline the predicates in the following sentences:

- (a) The wind was cold.
- (b) The minstrel's harp was carried by an orphan boy.
- (c) The organ sounded in the church below.
- (d) The mountains look on Marathon.
- (e) Jack and Jill went up the hill to fetch a pail of water.

Note.—The subject and predicate are interdependent, like the bow and the cord ("Useless each without the other"). In everyday conversation we put the subject first as a rule, but we are not obliged to do so. In poetry the predicate often comes before the subject ; e.g.

Rose a nurse of ninety years.
Round him crowd the people.
A scornful laugh laughed he.

In asking questions the predicate is often split in two, and the subject placed in the gap ; e.g.

Will the doctor come to-day?
Has the man never heard of such a thing before?

Occasionally, in giving commands, the subject is omitted altogether. Thus, "Run home at once" means "(You) run home at once"—the subject being 'you' (understood).

EXERCISE

Analyse the following sentences ; i.e. separate the subject from the predicate, arranging in two columns :

- (a) A splendour falls on castle walls.
- (b) The mouse ran up the clock.
- (c) "Listen !" said the Shadow.

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- (d) Flamingos and mustard both bite.
- (e) Shall we be allowed to go with him?
- (f) So runs my dream.
- (g) Burn the house down!

TESTS OF INTELLIGENCE

1. (a) Write a short account of *Robinson Crusoe* and *Swiss Family Robinson*, making a comparison of the two books, and stating (with reasons) which you prefer.

Or, (b) Write a short story beginning "When I recovered consciousness, I found myself on a coral island ringed with palm-trees. My companions had all disappeared. . . ."

2. Read the account of the Red Indian's letter in *Settlers in Canada*, Chapter XXXII, and its interpretation. Then try to make a similar letter, using drawings only, telling your friend to come at once and to bring a gun, a hatchet, and some food supplies. Make him understand that the matter is urgent.

3. Say what is the difference between: (a) a thief and a robber; (b) knowledge and wisdom; (c) a pair and a couple; (d) murder and manslaughter; (e) a wave and a billow; (f) a man and a gentleman; (g) a road, a street, a lane, and an avenue.

4. Add one word to each of the following so as to complete the sense: (a) Stars, (b) Coal, (c) Ice, (d) Shylock, (e) Henry VIII.

5. Say how you could explain by gestures: (a) that you heard an aeroplane, but did not see it; (b) that you have toothache and are going to visit a dentist; (c) that you saw a policeman arrest a pickpocket; (d) that you saw a motor-car run into a barrel-organ.

READING

The story of *Macbeth*. It is suggested that the teacher tell the whole story in outline, reading the best passages from the play. The class might then act certain scenes, the teacher taking the part of Macbeth if necessary.

As an exercise in imagination, the class might be set to make a drawing of any scene from the play.

THIRD WEEK

Nouns and Verbs

REVISIONARY

As we have already seen, there are two indispensable parts to every sentence, viz.: (a) the subject we are talking about; (b) the thing we say about it, known as the predicate. It follows, therefore, that a sentence must have at least two words (spoken or understood).

Examples:

Shylock sneered.

Jewels glitter.

The subject is naturally a noun because it names the person or thing we are speaking about. The predicate—the telling or ‘preaching’ word—is called a verb. We may add other words to amplify our meaning, but the actual subject is a noun (or its equivalent), and the actual predicate is always a verb.

ORAL EXERCISE

Divide the following sentences into subject and predicate, and pick out the simple noun in the former, and the simple verb in the latter:

- (a) The crafty Jew sneered openly and maliciously.
- (b) The jewels glittered with every hue of the rainbow.
- (c) Little Hiawatha walked proudly into the forest.
- (d) The seven stars composing the Great Bear shone brightly.
- (e) The fox—that marauder of the countryside—hid in his burrow during the daytime.
- (f) For seven days and nights Satan was falling from Heaven.

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MORE ABOUT NOUNS

Suppose a young Persian came to visit me in order to learn the English language, how should I begin to teach him? I should probably take him for a walk and point to a number of familiar things, announcing their names as I did so. Or I might take him to dinner and tell him the names of the things on the table. In other words, I should first of all teach him our commonest nouns. I might take him out of doors one frosty night and show him the hundreds of twinkling points of light overhead, and I should make him repeat the word 'stars.' It should be carefully noted, however, that the things themselves are not nouns: nouns are words merely, while the stars themselves are worlds. Jupiter is not a proper noun: Jupiter is a planet. But the name Jupiter—the word of seven letters—is a proper noun because it is a special name for a particular star. I have a dog at home. He isn't a common noun: he's a collie. His name is Rover, which is a proper noun; but Rover isn't a proper noun; Rover is a dog, and a great chum of mine.

The name or noun is only a sort of useful label. It is chosen quite arbitrarily or casually, and must not be confused with the thing which it denotes. An Englishman says 'stars,' a Frenchman says 'les étoiles,' an old Roman would have said 'stellæ' or 'astra,' a German says 'die Sterne,' and a Japanese says 'hoshi.' All these various names are nouns and belong to grammar; but the objects referred to belong to the sphere of astronomy.

Similarly, the common birds of England have local names which differ in almost every county. Have you ever heard a sparrow called a 'spadger,' and a wryneck called a 'snake-bird' or a 'cuckoo's mate'? The names of wild flowers may be different in two adjacent valleys. Ladysmocks may be called 'water-gilivers,' or 'milkmaids.' The golden-rod is called 'Good-bye summer' in parts of Worcestershire. Narcissi are called 'sweet Nancies' in Cheshire. Harebells in England become "the bluebells of Scotland" when they cross the Tweed, and so on.

NOUNS AND VERBS

When we know several names for one object, it is interesting to see which is the most appropriately chosen.

EXPERIMENT

Here is an anecdote concerning two children :

Molly (aged six) asked her sister Kathleen (aged nine) who first thought of calling an elephant 'an elephant.'

"Adam, of course," answered Kathleen. "He named all the animals."

"But why did he call it an elephant?" Molly inquired.

"That's easy enough," her sister replied. "He just looked at it for a minute or two. Then he said to Eve: 'This thing looks uncommonly like an elephant, doesn't it?' 'It's the very image of one,' said Eve. 'Then we had better call it one,' Adam replied. That's how they settled it, Molly."

Make any remark or criticism you like about this conversation.

Can you explain the elder girl's mistake?¹

If you had to give the elephant another name, suggest one or two that would seem to fit it.

EXERCISES IN INGENUITY AND IMAGINATION

1. Here are a few names for a well-known heavenly body :

Latin : <i>luna</i>	Greek : <i>selene</i>	French : <i>la lune</i>
German : <i>der Mond</i>	Japanese : <i>getsu</i>	English : <i>moon</i>

Which name seems to you the most expressive?

Which word is best for the crescent new moon?

Which is best for the full circle?

Which word sounds 'yellowest'? Which word looks coldest?

2. Why does a man in addressing a boy in the street usually call him Tommy?

3. What is the difference in the character suggested by :
(a) John, Johnny, Jack, Jacky? (b) William, Wilhelm, Will, Willie, Bill, Billie?

¹ There is an amusing hint here of the Platonic conception of Absolute Ideas.

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Who is the most serious? the most jolly? the youngest?

4. Write down any names (of common things) invented by young children before they knew the right words to use.

5. Invent fresh names for 'fire,' 'water,' a 'sea-gull,' and a 'giraffe.'

6. Compare the kind of fear inspired respectively in Robinson Crusoe by the sight of the naked footprint and in Macbeth by the sight of the dagger (or the sight of a savage and of Banquo's ghost).

Write at least a dozen lines. Add other examples of each.

READING

This week we suggest a short talk on Longfellow, followed by readings from his *Hiawatha*.¹ The most suitable extracts might include: "Introduction"; "Hiawatha's Childhood" (second half only); "Hiawatha's Fasting" (compare the story of Jacob's wrestling); "Hiawatha's Fishing" (compare the story of Jonah); "Picture-writing" (this will assist the study of abstract nouns); "The Famine" (the finest part of the poem).

N.B.—The Red Indian names for the heron, the squirrel, the sturgeon, the robin, etc., deserve consideration. Do they seem to fit the thing denoted?

¹ Hiawatha might be compared with Peter Pan, Mowgli (*Jungle Books*), and Tarzan of the Apes. (All these boys, except Peter, learnt to hold conversations with animals. Cf. legend of Romulus and Remus.)

FOURTH WEEK

Hints on Composition

TURN to the section on "Rules for Writing English" in Part II. This should be carefully read aloud and then studied silently, the teacher adding any comments that he may consider necessary. (The rules are graded to suit all ages up to seventeen or eighteen.)

EXERCISES

1. Look up in the dictionary the meaning and pronunciation of the word 'univocal.' Give a dozen examples of words (like 'bicycle' or 'scissors') which are capable of bearing only one meaning.

2. What is the meaning of 'equivocal words'?

3. Give examples of words which are:

(a) Alike in spelling, but different in pronunciation
(e.g. 'minute,' 'row,' etc.).

(b) Alike in pronunciation, but different in spelling
(e.g. 'pain' and 'pane,' 'straight' and 'strait,' etc.).

(c) Alike in spelling and pronunciation, but different in meaning (e.g. 'bear,' 'yard,' 'trunk,' 'last,' etc.).

4. Are long words usually univocal or equivocal? Illustrate your answer.

5. Use the word 'stock' in eight different senses (in sentences which illustrate its meanings).

6. Quote three riddles which depend upon equivocal meanings for their 'point.'

7. Make up an original riddle suitable for asking at a party.

8. In reading *Hiawatha*, you may notice that the Red Indians call the months 'moons.' Thus May is "the moon of leaves," June is "the moon of strawberries," and

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November is "the moon of snowshoes." You are asked to invent names for all the months in the year suitable for use in the British Isles.

9. (a) Write an essay on "Light," with the following headings:

- (1) Natural Sources (sun, moon, and stars).
- (2) Artificial Light: (i) Candles and lamps; (ii) Gas (coal-gas, acetylene, etc.); (iii) Electricity.
- (3) The Daylight Scheme.

Or, (b) Write an essay on "My Favourite Outdoor Game," with the following points:

- (1) What the game is. Its popularity or otherwise to-day.
- (2) The best season for playing it. (Give reasons.)
- (3) Rules of the game. Describe exactly what the players do.
- (4) Its value as sport: (i) Physical; (ii) Mental; (iii) Effect on character.

READING

The earlier chapters of *David Copperfield* might be briefly related and compared with the actual experiences of the author.

Passages for reading aloud:

Chapter V: Old Barkis's proposal — The waiter at the inn — The journey by coach to the new school.

Chapter VII: Mr Creakle's school — Traddles, Steerforth, etc.

Chapter XIII: Betsey Trotwood's house at Dover.

The class should have opportunity of seeing the illustrations.

FIFTH WEEK

More about Nouns

ORAL EXERCISES

1. What is a common noun? Give examples suggested by things in your pocket.
2. Do you consider that the word 'mutton' is the name of a 'thing'?
3. Compare the word 'wood' in the two sentences:
Bluebells grow in a wood.
The first cannon were made of wood.

Which is the noun of material?

4. Look up the meaning of the word 'abstract.'

WRITTEN EXERCISE

Using a dictionary and your own judgment, divide the following nouns into five classes—(a) proper, (b) common, (c) material, (d) collective, (e) abstract:

Shakespeare, cabbage, joiner, crew, bag, navy, dromedary, Siam, child, Methuselah, Danube, tenderness, nails, strength, swarm, iron, glass, prudence, pulpit, congregation, grief, book, Woodstock, author, jury, heroism, medal, silver, regiment, David, laughter, tooth, toothache.

Note.—Honey is sweet; chocolates are sweet; sugar is sweet; syrup is sweet: but sweetness is not a thing. Sweetness is a quality or an idea, and is 'abstracted' from the various things which possess it, *i.e.* it is considered as existing apart from them.

ORAL EXERCISES

1. Use the words 'bite,' 'play,' 'smoke,' and 'runs' first as nouns, then as verbs. (Make your sentences as interesting as possible.)

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2. Make nouns from these verbs : permit, remit, invite, dictate, peruse, succeed, fail, narrate, relate.

3. When are capital letters necessary in English? (Four uses.)

4. Give a list of any abstract noun-endings you can think of (*e.g.* —ship, —ness).

5. Use the word 'China' (or 'china') as (*a*) a proper noun; (*b*) a common noun; (*c*) a noun of material.

IMAGINATION EXERCISES

1. Invent new names for a morning paper, an evening paper, a new sort of sweet, a man-of-war, a steam-tug, and a sailing yacht.

2. Write down the names of a dozen of Shakespeare's heroines, and a dozen of Dickens's female characters. Which do you consider the more beautiful?

3. Make a list of towns and villages (*a*) with ugly names, (*b*) with beautiful names. Take special note of the names in Italy and Germany.

4. Compile a list of beautiful names of people, and a companion list of ugly or discordant names of people.

5. Write a parody of Hiawatha, beginning:

Then the little Hiawatha
Took a single third to Euston,
Saw his luggage in the guard's van,
Gave a sixpence to the porter [*or similar*]

6. State by whom, and in what circumstances, the following were said:

(*a*) What's in a name? That which we call a rose

By any other name would smell as sweet.

(*b*) See what a lovely shell. . . .

. . . A learned man

Could give it a clumsy name.

Let him name it who can,

The beauty would be the same.

7. (*a*) Write an essay on "Youthful Ambitions": Part I supposed to be written by a boy of six; Part II supposed to be written by a boy of twelve; Part III supposed to be written by a young man of twenty.

MORE ABOUT NOUNS

Or, (b) Give an account of your early recollections, dealing with your childish fears, illusions, and escapades.

Note.—Some of the world's greatest poets have neglected the beauty of proper nouns, but others have discovered their charm and have used them with grand effect. There is often a thrill in the mere recital of names, as, for example, Homer's famous catalogue of the ships in the second half of Book II of the *Iliad*. You should spend half an hour in studying this passage.

You probably know Sir Henry Newbolt's *Admirals All*, which begins :

Effingham, Grenville, Raleigh, Drake,
Here's to the bold and free !
Benbow, Collingwood, Byron, Blake,
Hail to the Kings of the Sea !

The following stanza from *The Blessed Damsel* (Rossetti) is worth attention :

"We two," she said, "will seek the groves
Where the Lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies.
Cecily, Gertrude, Magdalen,
Margaret and Rosalys."

Milton is one of the great poets who uses the power of proper nouns with wonderful effect, as in his *Ode to the Nativity* and parts of *Paradise Lost*.

Nobody ever exulted in names of places and people in his poetry more than Lord Macaulay, and in his *Armada* the names of the hill-tops where the beacons flamed are repeated in a way that stirs the blood with excitement. Before reading the poem aloud it would be well to mark the places mentioned on a map of England. You can almost see the whole country rousing, county after county, on that unforgettable night after the Spanish fleet was first sighted.

READING

Macaulay's *The Armada* and passages from *Horatius* (from Stanza XXVI onward).

A short talk about the man himself.

SIXTH WEEK

Gender and Number

ORAL EXERCISES

1. Give the feminine of: king, prince, duke, actor, father, nephew, stag, billy-goat, manservant, cock-sparrow, god, Jew, prophet, shepherd, lion, colt, traitor, hero, prosecutor, tempter, peer, lord, bull, executor, inspector, poet.

2. Give the masculine of: goose, wife, bride, widow, baroness, heifer, nun, roe, doe, maid, sister, madam, witch, landlady, authoress, heiress, Tsarina, countess, enchantress, Mrs. vixen, belle, testatrix, marchioness, hen, duck.

3. Mention a dozen examples of words of common gender, *i.e.* those words which apply to both males and females (child, friend, cousin, etc.).

Note.—The French regard all nouns as being masculine or feminine. There is no neuter gender as in English, Latin, German, and most other languages. Thus a fire is male, and water is female; that is to say, the word for fire (*feu*) is masculine, and the word for water (*eau*) is feminine. (The terms 'masculine' and 'feminine' do not apply to people or animals: only to their names. Cardinal Wolsey had no gender, but his name was masculine.) The French regard a knife and fork as 'Mr Knife' and 'Mrs Fork,' whereas we British regard them as having no sex, and the words are therefore of neuter gender. Latin and German rules concerning gender are extremely complicated,¹ but in English they are based upon common sense—a rare piece of fortune for students of our grammar. The above exercises are an appeal to general knowledge or natural history rather than to the study of language.

¹ Mark Twain's extravagant account of the "Awful German Language" to be found at the end of *A Tramp Abroad* may provide an amusing footnote to the lesson on gender.

GENDER AND NUMBER

WRITTEN EXERCISES

1. Give twenty words which have neuter gender in English.
2. From an examination of the previous exercises, invent one or two rules for the formation of feminines. Give any exceptions you may notice.
3. What do we mean by saying "The exception proves the rule"?
4. Give the feminine of John, Joseph, sultan, emperor, Wilhelm, Henry, Harry, George.

ORAL EXERCISE

Give the plurals of the following nouns: king, fox, ox, brother, sister, table, chimney, house, knife, wife, duck, deer, potato, fish, salmon, echo, box, bench, army, key, day, sheep, man, goose, mouse, hero, tooth, life, wolf, radius, crocus, wharf, negro, duty, chair, manservant, he-goat, father-in-law, shelf, passer-by, crisis, phenomenon, mon-goose, dormouse, lion, rhinoceros, hippopotamus, cow, habit, dress, tomato.

WRITTEN EXERCISES

1. Make half a dozen rules for the formation of plurals in English.¹ (Point out exceptions in each case.)
2. Can you give any nouns which have entirely different meanings in singular and plural? (For example, force, salt, air.)
3. What is the plural of: Miss Smith, Mr Brown, lord justice, court-martial, Knight Templar, knight-errant, focus, beau, trousers, bandit?
4. Give any nouns which have (a) no singular, (b) no plural.
5. What is the difference between 'twenty fish' and 'twenty fishes'?

¹ The Greeks had three numbers in grammar, viz. singular (for one), dual (for two only), and plural (for more than two). They recognized the difference between two and plurality generally, and in this (as Mr G. K. Chesterton has remarked) they showed their greatness. Incidentally, they also showed their subtlety.

A YEAR'S WORK IN ENGLISH

RULE OF SYNTAX

Collective nouns are regarded as singular or plural according to the sense. If we think of the group as undivided, it is treated as singular, *e.g.* "Parliament *is* sitting," "the crew *was* loyal"; if we think of the units individually, the noun is really plural, *e.g.* "the crew *were* nearly all saved."

MISCELLANEOUS EXERCISES IN DISCRIMINATION

1. Why do girls frequently have names of jewels (Ruby, Pearl, Opal) or of flowers (Violet, Rose, Daisy)?

2. What do you understand by 'a flock of sheep'? What is the least number that would constitute a 'flock'? Give reasons for your answer.

3. A tramp had a sister who had a son. What was the relation of the tramp to the son? (*N.B.*—The answer is not necessarily "Uncle.")

4. "The son of Pharaoh's daughter was the daughter of Pharaoh's son." This is strictly true. How would you explain it to a person who cannot understand it?

5. An old lady told Mr E. V. Lucas that she had had "two couple of twins twice"! What did she intend to say? How many children are accounted for in this expression?

6. The *Westminster Gazette* offered a prize (November 1920) for the best list of authentic strange names. The following were published among the results: Trelawney Boodle; Eva Hiccup; Vitruvius Rainbow; Dolores Popkiss; Gloriana Brawn; Aloysius Rabbit; Mr Tiger. Explain why they are considered 'strange.'

7. Write an essay on one of the following: (a) "Monkeys"; (b) "Donkeys"; (c) "Chimneys"; (d) "The Awful Sense of Time." (Treat your subject humorously if you like.)

READING

Extracts from any good prose translation of the *Odyssey*.
Suggestions: The encounter with Polyphemus (Book IX).
Ulysses slays the suitors (Book XXII).

Show a copy of Turner's great picture—*Ulysses deriding Polyphemus*.

SEVENTH WEEK

Studies in Nouns

EXERCISES IN THINKING

1. What is the meaning of the apostrophe (') in words like 'twas, 'tis, 'twere, 'don't, 'won't, 'shan't, 'can't, 'e'er, 'e'en, and 'cute'?¹

2. Having supplied your answer or explanation, say how you would naturally explain the apostrophe that signifies possession, e.g. Tom's left eye, Alice's right foot, the dog's dinner, men's boots.

3. What is the difference between "the girl's bicycle" and "the girls' bicycle?"

4. Induce the rule for using the apostrophe 's' after considering the following accurate examples:

The fox's brush.

Foxes' brushes.

The ox's tail

The oxen's tails.

A lady's hat.

Ladies' hats.

A child's footsteps.

Children's footsteps.

The boy's success.

Boys' success.

Ulysses' bow.

Moses' laws.

Tennyson's poems.

Keats's famous sonnets.

5. Say which of the following are impossible: baby's rattle; babies' rattle; babies' rattle; babie's rattle.

EXERCISE IN EAR-TRAINING

We have already discovered that proper nouns may be musical or discordant to the ear. There are certain names which are lovely (Nazareth, Olivet, Galilee, Carmel, Sharon), just as there are others (like Bilston, Coblenz, Bugsworth, Stockport) which seem blunt or clumsy. In

¹ Some modern writers (including Mr Bernard Shaw) are trying to banish this apostrophe. They write 'dont,' 'cant,' 'theyll,' 'theyve,' 'youve,' 'darent,' and so on.

A YEAR'S WORK IN ENGLISH

a similar manner many common nouns have beauty or ugliness — sometimes undeservedly. 'Jug' and 'bottle' are obviously ugly, whether the objects denoted are ugly or beautiful.

Here is a short poem called *Cargoes* by Mr John Masefield:

Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road-rails, pig-lead,
Firewood, iron-ware, and cheap tin trays.

Read the poem through a dozen times; better still, learn it by heart and recite it. You will guess that the first stanza refers to the glorious times of Solomon described in the Old Testament; that the second describes the ships of the Elizabethan age; that the last belongs to the present day.

Which lines do you consider the most musical? Which are the most harsh to the ear?

All great poems have beautiful words that are delightful to the ear and tongue. Poetry melts into music as the sea sometimes melts into the sky. Read through Keats's ode *To Autumn* and notice the lines that strike you as being most beautiful. Ask your teacher to read Rupert Brooke's poem called *The Great Lover*, or the opening lines of one of Shakespeare's comedies (*Twelfth Night* or *A Midsummer Night's Dream*) or the passage from *The Merchant of Venice* beginning:

How sweet the moonlight sleeps upon this bank!

STUDIES IN NOUNS

There are so many lovely poems in the world that it is difficult to know which to choose. The best thing is to make a list of your own.

EXERCISES

1. Use the following words in appropriate sentences: Ayr, heir, ere, air, e'er.

2. What is the difference between a discovery and an invention? State which of these descriptions applies to the following: gravitation; the circulation of the blood; the telescope; electricity; the power of steam; the locomotive; chloroform; the flying shuttle.

3. Give the names of several books which have alluring titles.

4. What is the difference between *Soldiers Three* and *Three Soldiers*? Who wrote the former?

5. Can you think of any books which are better than their titles seem to suggest?

6. Is it correct to say "Ten M.P.'s were arrested"?

7. What image is conjured up in your mind by the words 'horse,' 'hoss,' and 'orse'?

8. Make a list of ugly common nouns, and another of beautiful common nouns.

9. Write an essay on one of the following: (a) "Things that I love"; (b) "Sounds heard at Night"; (c) "The Sea."

READING

Extracts from Scott's *The Lady of the Lake*.

The story might be told in full, and Cantos I ("The Chase") and V ("The Combat") read aloud.

Compare Scott's metre with that of *Hiawatha*, noting the rhymed couplets of the one and the unrhymed lines of the other; the trochees of *Hiawatha* and the iambuses of Scott's poetry. The technical terms need not be introduced at this stage.

Photographs of the Trossachs should be secured at all costs. Also *The Monarch of the Glen* (Landseer) and *The Three Graces* (MacWhirter). Note how Scott paints a picture and weaves a romantic spell in the first two lines.

EIGHTH WEEK

Punctuation, etc.

READ through the lesson on punctuation (Part II), and carefully study the Ruskin passage in the lesson on précis.

EXERCISES

1. What is the meaning of 'puncture,' 'punctuality,' and 'punctuation'? Look up the derivation of each to find out if there is anything in common.

2. The teacher will dictate a passage from some well-known book, and you will be asked to supply the necessary punctuation. You will be able to deduce the various stops required (*a*) by the sense of the language, and (*b*) by the inflections in his voice.

3. Revise the punctuation of Peter Quince's prologue in *A Midsummer Night's Dream* (Act V, Scene I, first ten lines).

4. Work the nine exercises (or those selected by the teacher) in the special lesson referred to.

N.B.—Leave "Direct and Indirect Speech" till another week.

OTHER WORK

Common nouns occasionally become transformed into proper nouns, especially when the trade-name becomes a surname. Examples: Baker, Smith, Arrowsmith, Carpenter, Wright, Fletcher (one who fledges arrows), Weaver, Taylor, etc. Several feminine names, like Rose, Lily, etc., are derived from names of flowers. On the other hand, proper nouns frequently become common nouns when an invention is named (*a*) after the inventor, (*b*) after the place where it was originally made.

Examples of the first: d'oyley, antimacassar, lynch, guillotine, maxim (gun), negus, atlas, brougham, marconi-

PUNCTUATION, ETC.

gram, sandwich, spencer, mackintosh, macadam, hansom, dahlia, narcissus, hyacinth, echo (a lady, in this case), zeppelin, whitehead (torpedo), bass, blanket, martinet, Euclid, boycott, colossus (a statue at Rhodes), gamgee, silhouette, fiacre (a saint), barnacle, gamp (from Mrs Gamp).

Examples of the second: damask, damson, cambric, nankeen, cheviot, tweed, china, turkey, bayonet, holland, hollands (gin), lyddite, brazils, barcelonas, valencias, champagne, burgundy, medoc, tokay, madeira, munich, banffs, banbury, astrakhan, cashmere, japan, etc.

EXERCISES

1. Look up the derivation of a dozen words in the first list. (History or mythology.)

2. Look up the derivation of a dozen words in the second list. Find the places in your atlas. (Geography.)

3. Write twenty lines in imitation of Scott's poetry (octosyllabics) beginning: "The moon was rising, big and red," or "He fix'd his icy gaze on me." Note that the rhyme is in couplets, and test your lines by singing to any long metre tune such as is used for *Grace before Meat*.

4. Which is the better day for a party—yesterday or to-morrow? (Give good reasons for your choice.)

5. Write a short letter to a friend inviting him (or her) to your party. Mention date and time of commencement; also give a courteous hint of the time for leaving.

6. Write brief but polite letters (a) of acceptance, (b) of refusal. (Do not be too formal. Remember the letter is supposed to come from a friend.)

READING

It is suggested that the teacher read several extracts from *The Cloister and the Hearth*, viz. "The Fight with the Bear" (Chapter XXIV), "The Fight at the Inn" (Chapter XXXIII), "The Escape from the Windmill" (Chapter LV).

It will not be possible to tell the whole story contained in this eventful book, but an account of the adventures of Gerard and Denys will be found extremely fascinating. The times are those of the late fifteenth century.

NINTH WEEK

Concerning Puns

YOU have already learned about 'equivocal words' (Lesson IV), and will remember that certain words have two or more distinct meanings. Thus 'second' might signify (*a*) the sixtieth part of a minute, or (*b*) one's supporter in a duel. Now if it be possible to use the word 'second' in such a way that it suggests both ideas at once, it is called a pun. Tom Hood managed it in this stanza:

But first they sought a friend a-piece,
This pleasant thought to give—
When they were dead, they thus should have
Two seconds still to live.

Many of Hood's so-called puns are not really puns at all. For instance:

They went and told the sexton, and
The sexton toll'd the bell.

There is a play on the word 'told,' but it has to be repeated and suggests only one meaning at a time. A genuine pun suggests two meanings simultaneously—like the two colours in shot silk. Punning, therefore, requires considerable ingenuity.

Puns are not in favour to-day, but they may become popular again in years to come. Many of our greatest writers have used them seriously as well as frivolously. Homer used them in Greece centuries ago; the Bible contained a large number, which have been lost in translation; Shakespeare made puns by the hundred; and the first Christian missionaries were sent to England after a string of puns from Pope Gregory. ("Not Angles, but angels" is only a small part of the story.) Tom Hood, Charles Lamb, Douglas Jerrold, Francis Burnand, and many others punned incessantly. But there is a difference between the violent pun that strikes you with a bang and

CONCERNING PUNS

the gentle pun that steals past on tiptoe, almost unnoticed. Good puns are shy, sly, and furtive. They are never flagrant or obvious.

In one of his amusing poems, Hood describes a man who cut his throat, and proceeds:

The neighbours fetch'd a doctor in :
Said he, "This wound I dread
Can hardly be sew'd up—his life
Is hanging on a thread."

Later on, the man was tried for murdering his wife :

Then turning round his head again,
He saw before his eyes,
A great judge, and a little judge,
The judges of a size !

One of his most ingenious puns is about a sailor whose "head was turn'd" (*i.e.* he was mad), and "so he chew'd his pigtail till he died." (Pigtail, of course, is a sort of tobacco.) But sometimes Hood's puns are exceedingly grim ; *e.g.*

Death saw two players playing at cards,
But the game wasn't worth a dump,
For he quickly laid them flat with a spade,
To wait for the final trump !

EXERCISES

1. Write sentences to illustrate the difference between : 'eclipse' and 'ellipse' ; 'assent' and 'ascent' ; 'descent,' 'dissent,' and 'decent' ; 'salary' and 'celery' ; 'illusion' and 'delusion' ; 'tongs' and 'tongues.'

2. What is the difference between wanting to read a book and wanting a book to read ?

3. Make half a dozen puns. (*N.B.*—There is no need to write verse unless you wish.)

4. Read the first part of *Julius Cæsar*, Act I, Scene I. You will notice that the carpenter says nothing about his trade, whereas the cobbler makes a number of puns about his various tools and his work generally. Rewrite the scene (it is prose), making the carpenter a punster instead of the cobbler. Let him pun about his plane, his saw, etc.

A YEAR'S WORK IN ENGLISH

5. Study the lesson (Part II) on "Direct and Indirect Speech," and work some or all of the eight short exercises.

6. Write an essay on one of the following subjects: (a) "A Penny" (conclude with a list of things you can buy for a penny); (b) "The Present Month"; (c) "How are you?" (a study in replies); (d) "If I were a Member of Parliament."

READING

This week might be devoted to Lamb and Hood.

Suggestions: Lamb's *Dissertation upon Roast Pig*. Hood's poems, e.g. *The Dream of Eugene Aram* (horrible); *The Bridge of Sighs* and *The Song of the Shirt* (pathetic); *Faithless Nelly Gray*, *Faithless Sally Brown*, *The Duel*, etc. (comic).

Note.—Hood desired to be taken seriously as a poet, and clearly showed that he had the genius to do very fine work. The public, however, clamoured for the punning 'poems,' and Hood wrote to oblige the popular demand. Most boys and girls will prefer the better work. *Ruth* will probably live long after *Miss Kilmansegg* is forgotten.

TENTH WEEK

Adjectives and their Uses

SUPPOSE you were sent to a railway station to meet a stranger, "a man with a flower in his button-hole," could you conjure up any clear image of him before he arrived? Would you be likely to recognize him at once from the description?

Suppose you were told that he would have a rose in his buttonhole, would that help you at all?

Which is the better description? (Give reasons.)

Suppose you were told that he would be wearing a 'crimson rose'—a 'big crimson rose'—a 'big, deep crimson rose'—a 'Victor Hugo rose'—is the 'flower' becoming more definite or more vague? Now let us add that the stranger is a tall, broad, elderly, clean-shaven, well-groomed man. Do you think you could 'spot' him at once?

There may be fifty men wearing flowers in their button-holes; but the class has been gradually narrowed down till there is probably only one who fulfils the conditions. The words 'man' and 'flower' are indefinite; but the added words bring them into sharp focus. They are like the strokes of an artist's brush, each one making the picture more vivid.

Think of 'boys.' (There are scores of millions of them.) Think of 'nigger boys.' (The number is reduced and the image is clearer.) Think of 'little nigger boys.' (Still fewer and therefore clearer.) Think of 'ten little nigger boys.' (You can almost see them.) These words which are used to define or focus the meaning of nouns are called *adjectives*. They are used with nouns to restrict their meaning, e.g. "The tall, slim lady" or "The lady was tall and slim."¹ The smaller the class described, the more definite is the image created.²

¹ The former represents the *attributive* use, the latter represents the *predicative* use of adjectives. These terms are self-explanatory.

² Cf. connotation and denotation in logic.

A YEAR'S WORK IN ENGLISH

EXERCISES

1. Give a brief description of yourself which would enable a person to pick you out in the class. (Not more than ten words.)

2. Add suitable adjectives to make the following pictures (nouns) more vivid: 'bag,' 'dog,' 'matchbox,' 'motor,' 'lake.'

3. Why do all the natives of China or Africa look so much alike to us, while British people appear so different?

Adjectives do not always *describe* the people or things which the noun represents.

There are at least six different kinds of adjectives:

- (1) *Proper adjectives*: Japanese, Asiatic, American, Mexican, etc.
- (2) *Descriptive*: red, scarlet, circular, large, old, industrious, etc.
- (3) *Quantitative*: much, little, sufficient, half, etc. These are used only with nouns of material.
- (4) *Numeral*: three, sixteen, second, fifteenth, fortieth, etc.
- (5) *Demonstrative*: this, that, these, a, an, the, yonder, etc. These point out or demonstrate.
- (6) *Distributive*: each, every, either, neither. (Four only of these.)

The word 'the' is vague—so vague that we could almost dispense with it altogether. The Romans had no word for it, and in some English dialects it is dropped without any serious loss. Some people call 'the' a definite article, while 'a' and 'an' are called indefinite articles. In French, these last are represented by the word for 'one.' Thus: "I saw one boy in one train reading one newspaper."

'Some,' 'all,' 'no,' 'none,' and 'enough' may be adjectives of number (numeral) or of quantity (quantitative). The clue as to which is which has already been given above.

HINTS FOR COMPOSITION

Avoid using extreme or violent adjectives, unless the subject deserves it. An Englishman says scenery is

ADJECTIVES AND THEIR USES

'glorious' or 'magnificent,' when a Scotsman says it is 'no' so bad.' Words like 'sublime,' 'superb,' 'awful,' 'terrible,' and 'gorgeous' should not be used carelessly. It is as well (as a Scotsman observed in *Beside the Bonnie Briar Bush*) to reserve some words for the Day of Judgment. Words like 'nice' and 'sweet' have lost their meaning through extravagant use. Good writers are exceedingly careful of their adjectives, and indeed you may test a writer's sense of style by his adjectives alone. He uses only those words that are fresh and significant. Everybody talks about a "murmuring stream." Stevenson writes of a "whimpling stream", Blake describes a stream as "dimpling"; Kipling¹ (in *Kim*) refers to a stream that went "giggling down the hill"; and Edward Carpenter saw a stream that "went scampering across the meadows to the sea."

EXERCISES

1. Use the following words in sentences, first as nouns, then as adjectives: light, sweet, black, game, green.

2. What is meant by 'Dutch courage,' 'French leave,' 'British pluck'?

3. Spend a few minutes playing the game "I'm thinking of somebody," the answers to questions being only "Yes" or "No." (Don't guess at random. Try to make the circle smaller and smaller by the use of descriptive adjectives.)

4. Say in what books four of the following characters appear: Miranda, Daniel Quilp, Alice Lee, the Duchess, the Marchioness, Martin Lightfoot, Ho-ti, Nokomis, Denys, Topsy, Man Friday. (Describe one of them as fully as you can.)

5. Write a conversation between an umbrella, a walking-stick, and a parasol.

6. Write a short essay on either "The Moon" or "A Rainy Night."

READING

✓ "The Elephant's Child," and "The Cat that walked by Himself," from Kipling's *Just So Stories*.

¹ Kipling "dredged the dictionary for adjectives."

ELEVENTH WEEK

Experiments with Adjectives

HERE is the first stanza of Keats's *To Autumn*:

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

A poor or mediocre poem may strike you agreeably on the first reading; it seems less remarkable the second time; and after half a dozen readings it begins to bore you—you find there is 'nothing in it.' The best poems, on the contrary, grow more and more wonderful with each reading, and it is unfair, therefore, to judge any poem too quickly. This poem about Autumn should be read until it haunts you. Use a dictionary and find out the exact meaning of every word you do not know. Learn it by heart, and recite it with all the expression you can command. Emphasize the 'p' in the word "ripeness," and think of apples as you say it.

EXERCISES

1. Copy out the poem in your book, and put a double line under all the nouns and a single line under all the adjectives. Study the latter with care; try to find better ones to replace them. There is one, at least, which is not good. Which is it?

2. Read the whole poem—there are but three stanzas altogether. You will agree that Keats has thought of

EXPERIMENTS WITH ADJECTIVES

most of the beauties of the season he is describing ; but he has missed the exultation that comes from the October gales. Perhaps he is thinking of early September? Does the poem give that impression? Now read Shelley's *Ode to the West Wind*, and Hood's *Ode: Autumn*. Compare the three poems.

3. Paint a picture illustrating the stanza quoted above.

4. Study any well-known picture (*Autumn Leaves* by Millais, for instance), and express the painter's picture in words. Try to give the feeling which inspired the artist while he worked.

5. Here is a passage from George Eliot with all the chief adjectives omitted. You are asked to fill them in as effectively as you can :

The afternoon sun was — on the five workmen there,
— upon doors and — frames and wainscoting. A
scent of pine-wood from a — pile of planks outside the
— door mingled itself with the scent of the — bushes
which were spreading their — snow close to the —
window opposite ; the — sunbeams shone through the
— shavings that flew before the — plane, and lit up
the — grain of the — panelling which stood propped
against the wall. On a heap of those — shavings a —
— — dog had made himself a — — bed.

Note.—Here are a few odds and ends from various writers illustrating the use of adjectives :

That sedate and clerical bird, the rook.

DICKENS : *Edwin Drood*

The rough male kiss of blankets.

RUPERT BROOKE : *The Great Lover*

His right-hand man in many a left-hand business.

STEVENSON : *Weir of Hermiston*

A stroke of cruel sunshine on the cliff,

When all the glens are drown'd in azure gloom.

TENNYSON : *The Princess*

A long melodious thunder to the sound

Of solemn psalms, and silver litanies.

TENNYSON : *The Princess*

All these passages have the power of arresting the attention. Cut out the adjectives, and see what is left! Try

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similar experiments with the work of other men who used their adjectives with exactness—Washington Irving, Thoreau, Hardy, Dickens, and Kipling.

MORE EXERCISES

1. What is an adjective? Which kind of adjective needs most care in selection?
2. When do you use 'a,' and when do you use 'an'? Give examples of any exceptions to the rule you make.
3. Say what is meant by: "There are many painters of animals, but Landseer is *the* artist for animals."
4. Make three columns as follows, and fill in all the gaps. (The first is completed as an illustration.)

<i>Nouns</i>	<i>Verbs</i>	<i>Adjectives</i>
magnet	magnetize	magnetic
_____	mystify	_____
strength	_____	_____
_____	_____	long
_____	widen	_____
weakness	_____	_____
_____	confirm	_____
_____	justify	_____
_____	_____	equal
sharpness	_____	_____
anger	_____	_____
interrogation	_____	_____
_____	inflame	_____
_____	_____	prophetic

5. Study the lesson on "Slang and Hackneyed Expressions" in Part II.
6. Write an essay on one of the following: (a) "October Gales." (b) "Sunsets." (c) "A Scarecrow."

READING

It is suggested that this week a subject be taken rather than a particular author. "Storms in Literature" would provide an excellent theme—for example, the storm at sea in *David Copperfield* or in *Martin Chuzzlewit*; Conrad's *Typhoon*; the monsoon described in *Captain Desmond, V.C.*; the hurricane in *The Blue Lagoon*; *The Tempest*.

TWELFTH WEEK

The Outlining of Essays

MAKE a careful study of the lesson on "The Outlining of Essays" in Part II. This subject is of the greatest importance, and should constitute the main work of the week.¹ After reading and commenting on the passage referred to, try the six exercises set at the end. (In No. 5, it will be sufficient if three or four subjects are selected.)

ADDITIONAL NOTES ON THE USE OF ADJECTIVES

It frequently happens at a lantern lecture that the first picture appears somewhat misty or indefinite. The lecturer then says: "A little sharper, please!" and a moment later, after some slight adjustment of the lens, the picture suddenly grows definite, with all its details standing out in wonderful clearness. What has happened? Simply this, the operator of the lantern has 'focused' the photo.

This is a good illustration of the apt use of adjectives. We notice it particularly in the case of 'colour' adjectives. If we say that a thing is red or green, the impression is rather indefinite—there are so many shades of red, so many tones of green. If the picture is to be vivid, the adjective must be focused more sharply. Here is Coleridge's description of the water-snakes:

Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire.

There is something mesmeric in this picture.

Again, we are accustomed to think that a person's eyes

¹ Apart from the value of this exercise as a help in essay-writing, it is an excellent practice in logical thinking, analytic and synthetic at the same time.

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are blue, grey, or brown—three colours only—whereas in fact there are dozens of varying shades. How many tones of blue have we names for? There are azure, sapphire, turquoise, electric, peacock, speedwell, scabious, cerulean, cobalt, navy, Cambridge, Oxford, Joffre, butcher, forget-me-not, Prussian, ultramarine, and plenty more. And how many tones of blue there must be for which we have no names at all! It is the same with yellow, orange, green, and the rest of the rainbow tints. The tertiary colours are innumerable—lilac, mauve, heliotrope, lavender, petunia, etc.

The careful writer is not satisfied with the bare adjective: he must define his vision as exactly as he can. Thus the author of *A House of Pomegranates* speaks of the "yellow-sulphurous eyes" of the owl, the "mauve-amethyst eyes" of the mermaid, and the "grass-green eyes" of the witch. Stephen Reynolds describes an old woman whose eyes were damson-blue.

EXERCISES

1. What is the meaning of greenish, bluish, and purplish?
2. What is the difference between crimson, scarlet, carmine, and cerise?
3. Give the meaning of (a) 'having the blues'; (b) 'painting the town red'; (c) 'a brown study'; (d) 'being green.'
4. Why does scarlet excite a bull?
5. Say what colours should be avoided (a) by a morbid or melancholy person; (b) by a violent lunatic.
6. Say what you think would be the favourite colours of a gipsy, a negro, a young boy, an artist, and a refined lady.

READING

Edgar Allan Poe—*The Raven*, *The Bells* (verse); *The Masque of the Red Death* and *The Pit and the Pendulum* (prose).

The Masque is a sumptuous colour-study.

THIRTEENTH WEEK

More about Adjectives

DEGREES OF COMPARISON

WE may say that Mr Andrew Carnegie was a 'rich' man. Comparing him with Croesus, we might say that Croesus was the 'richer' of the two. But when we are comparing the wealth of three or more, we should say that Solomon was the 'richest' of them all. These three words—rich, richer, richest—represent the three degrees of comparison, viz. positive (for one), comparative (for two), superlative (for three or more). In the case of longer words, we add 'more' and 'most' instead of changing the word-endings.

EXERCISES

1. Write the three degrees of comparison of: small, thin, beautiful, industrious, old, much, good, ill, near, nigh, late, up, violent.
2. Who said: "Curiouser and curiouser!" and upon what occasion?
3. Is it more correct to say "the first two" or "the two first"?
4. Correct this sentence: "The man had two sons, Tom being the eldest, but John the tallest."

RULES OF SYNTAX

1. Use the comparative degree when speaking of two, and the superlative degree when speaking of more than two people or things.
2. Do not use a double comparative (like 'more kinder') or a double superlative (like 'most cruellest').

Note.—Great poets sometimes break the second rule for the sake of effect, and we call it 'poetic licence'; but you are probably not a great poet yet. The best-known example is from Shakespeare's *Julius Cæsar*:

This was the most unkindest cut of all.

A YEAR'S WORK IN ENGLISH

NOUNS USED AS ADJECTIVES AND *VICE VERSA*

'Mountain' is a noun; the adjective derived therefrom is 'mountainous'; but if we speak of 'mountain ranges,' 'mountain solitudes,' or 'mountain peaks,' we are making the noun do the work of an adjective. On the other hand, if we say, "Blessed are the meek," or "Pity the poor," we are employing adjectives as nouns.

EXERCISES

1. Use 'door,' 'horse,' 'pen,' 'book,' 'fish,' and 'man' as adjectives.
2. Use 'brave,' 'English,' 'thoughtful,' 'gay,' and 'mad' as nouns. What other nouns are derived from each word?
3. What adjective best describes an oak, a beech, a pine, a primrose, a violet, an east wind, a west wind?
4. Distinguish between: 'eminent' and 'imminent'; 'unnatural,' 'supernatural,' and 'preternatural'; 'two,' 'too,' and 'to'; 'three spoons full' and 'three spoonfuls.'
5. Make a word-portrait of one of your uncles or aunts so vividly that the reader can 'see' them. Add a few lines of characteristic conversation.
6. Write an essay on "Trees," or "Things which are Blue."

READING

Coleridge's *Ancient Mariner*. This uncanny story will prove extraordinarily fascinating to the average boy or girl—to an adult also, if he has not lost imagination. The stanzas about the wedding-feast might be omitted, or merely mentioned. They prevent one from 'coming to grips' with the story right away.

The phantom ship episode might suggest an allusion to Captain Marryat's novel of that name, and to the Wagnerian opera *The Flying Dutchman*. The class might be asked to draw the scene of the sunset which shone through the ghostly vessel. The concluding moral, being somewhat far-fetched, need not be insisted upon. It was an afterthought, and is as out of place as a Sunday school hymn at the conclusion of a ghost story.

FOURTEENTH WEEK

The Use of Pronouns

WHEN a baby boy begins to learn his mother-tongue he naturally seizes upon nouns first of all. Presently he picks up a few verbs, and by combining the two he is able to make short sentences; at any rate he has grasped the two essentials—subject and predicate. He learns to say "Baby want' Daddy" when his father enters the room, or "Pussy have bath-bath" as he drops the cat into the bucket. In time, however, he grows tired of repeating nouns continually. "Baby want' Daddy" becomes "I want Daddy," and then "I want you." Thus the language (like the baby) goes through a process of 'shortening' as it grows.

How awkward it would be if we always used the nouns themselves! For example:

Sam Weller took Sam Weller's hat and hastened to meet Sam Weller's father, and Sam Weller's father said to Sam Weller on seeing Sam Weller approach: "Well! Sam Weller's father is glad to see Sam Weller! And how is Sam Weller this morning?"

It is much more convenient to say:

Sam Weller took his hat and hastened to meet his father, who on seeing his son's approach said: "Well, I'm glad to see you, Sammy! And how are you this morning?"

How many words have been saved?

Do you think the second version has gained or lost in clearness of meaning?

These words employed in place of nouns are known as *pronouns*. They refer to the person (or thing) spoken of, without actually naming him (or it).

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EXERCISE

Make a list of all the pronouns you can think of. Set them down in any order. You can find a way of arranging them a little later.

THE THREE PERSONS

When a man talks about himself, we say that he is using the *first person*; e.g. "I was born in the year 1888. My father was a solicitor. . . ." When he addresses another person, speaking to him (as a fortune-teller might do), the conversation is in the *second person*; e.g. "You were born in the year 1888. Your father was a solicitor. . . ." When he is talking about someone else the *third person* is used; e.g. "He was born in the year 1888. His father was a solicitor. . . ."

If a lady writes a letter beginning, "I shall be pleased if you will let me have your account as soon as possible," she is writing in the first person. Frequently, however, she prefers to use the third person, and begins thus: "Mrs Lucas will be pleased if Mr Pearce will let her have his account as soon as possible." It conveys the impression that a secretary is writing the letter for her, and is therefore less familiar. In writing to a friend, the first person is naturally required. Invitations to a party are often worded in the third person, e.g. "Mr and Mrs Griffiths request the pleasure of the company of Mr and Mrs Martin . . ." etc. Such an invitation is quite formal. It is usually answered in the third person. The courtesy of the French is seen in their use of the third person. A Parisian shopkeeper says: "What does madame desire?" which is less blunt than "What do you want?"

EXERCISES

1. What is the difference between a biography and an autobiography?
2. What is an ode? Quote the first line of any three you know. In what person is the ode written?
3. State which person is being employed in the following:

THE USE OF PRONOUNS

- (a) I remember, I remember,
The house where I was born.
- (b) Much have I travell'd in the realms of gold.
- (c) O thou! Whatever title suit thee!
- (d) "You are old, Father William."
- (e) Hail to thee, blithe spirit!
- (f) How doth the little crocodile
Improve its shining tail.
- (g) "Where are you going to, my pretty maid?"
- (h) Earth has not anything to show more fair.
- (i) She dwelt among the untrodden ways
Beside the springs of Dove.
- (j) "O Mary, go and call the cattle home."
- (k) We buried him darkly at dead of night.

Can you say where the above lines may be found?

4. Say what is wrong with this letter:

Miss Smith presents her compliments to Miss Johnson and begs to say I shall not be able to see you next week as I am going away.

5. Write an essay on (a) "Advertisements," with a subtitle, "The Art of Arresting Attention," or (b) "Fog and Mist" (as descriptive as possible).

READING

R. L. Stevenson's *Treasure Island*.¹ The first few chapters are excellently done. It is suggested that the teacher read from the beginning to the removing of the chart from the inn.

A short account of Stevenson's life should prove interesting. The class will probably become enthusiasts—for a time—but enthusiasm is killed by too much insistence. Stevenson's style is admirable, but it must not be allowed to come between the class and the story.

¹ Hidden treasure stories are numerous—for example, *Monte Cristo* (Dumas), *The Gold Bug* (Poe), *Dead Man's Rock*, ("Q."), etc.

FIFTEENTH WEEK

Personal Pronouns

PERSONAL pronouns are so called because they are used to indicate the three persons. They are in constant use and are known by everybody.

First person : I, my,¹ mine, me.

Second person : thou, thy, thine, thee (you, your, yours).

Third person : he, him, his, she, her, hers, it, its.

EXERCISES

1. What is the gender of the above pronouns?
2. Write out a corresponding table showing the plural numbers of the above.

Notes.—1. When ‘-self’ or ‘own’ is added to personal pronouns, they are called reflexive personal pronouns. Examples: myself, thine own, himself, his own, etc. (*singular*); ourselves, your own, yourselves, etc. (*plural*).

2. The second person singular is rarely used to-day. In addressing one man alone we say ‘you were’ rather than ‘thou wast.’ The older form is still retained in prayer (e.g. “Thine is the kingdom”), in certain dialects (e.g. “Tha’rt a bonny lad”), and by some members of the Society of Friends. In French, as in English, the plural form is in common use, but the singular is frequently used between relatives and intimate friends.

RULE OF SYNTAX

The predicate must agree with the subject in number and person (that is, the noun or pronoun in the subject will influence the verb in the predicate). Thus we say ‘I go,’ ‘he goes,’ ‘thou hast,’ ‘she has,’ ‘they have.’ The rule has so many exceptions that it appears quite

¹ Words like ‘my,’ ‘thy,’ ‘his,’ ‘our’ are pronouns, but are also used as adjectives, i.e. they qualify nouns. As they have a double duty to perform, we call them ‘pronoun-adjectives.’

PERSONAL PRONOUNS

complicated. Common sense, however, will solve every difficulty. If you can do the following exercise correctly you need trouble no further.

EXERCISE

Put either 'was' or 'were' in the following sentences :

- (a) You ——— rather too modest in your requests.
- (b) Tom and Mary ——— at the party yesterday.
- (c) Neither Jack nor Joe ——— wearing evening dress.
- (d) Fred as well as his brothers ——— competing for the prize.
- (e) *The Three Musketeers* ——— written by Dumas.
- (f) The actors as well as the stage manager ——— applauded.
- (g) The famous juggler and conjurer ——— too unwell to perform.
- (h) A coat of many colours ——— discovered in the desert.
- (i) The mob ——— scattered by the police.
- (j) Either you or Jack ——— responsible for the joke.
- (k) Neither Jack nor you ——— as innocent as you pretended.
- (l) Neither the victor nor his supporters ——— able to avoid the photographers.

AMBIGUOUS WORDS

Certain expressions are capable of two or more different interpretations. For instance, "The minstrel sang before Robin Hood" has three possible meanings. The minstrel may have sung: (a) in the presence of Robin Hood; or (b) before the time of Robin Hood; or (c) before Robin Hood sang.

Similarly, "Job cursed the day he was born" might easily be misunderstood. Personal pronouns are frequently used in this ambiguous way. There are perhaps nine meanings of "Tom told John he should tell his father." The questions are "Who would tell?" and "Whose father?" The boys might be discussing a mutual acquaintance called Billy, so that there are three sons and three fathers involved in the incident.

"George was ill. The doctor came and shook his head." But whose head did the doctor shake? "The horses were sent to Belgium for food," sounds suspicious.

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GENERAL EXERCISES

1. Look up in the dictionary the meaning of 'ambiguous' and 'ambidextrous.'
2. What is a proverb? Quote four examples, and illustrate the meaning of the first and last of them.
3. Give all the possible meanings of "Molly told Ada she should tell her mother about her."
4. Give the meaning of:

- (a) I stood in Venice, on the Bridge of Sighs;
A palace and a prison on each hand. BYRON
- (b) [Lucy was] Fair as a star, when only one
Is shining in the sky. WORDSWORTH
- (c) You could be Prime Minister if you had a mind. LAMB
- (d) I lost no time in reading your book. AN EDITOR
- (e) My dear friends—I will not say "Ladies and Gentlemen"
—I know you far too well for that. A CURATE

5. Which of the following people would you like to meet? Place them in the order of your choice, and give a short account of the one you choose first.

Sir Cedric Hardwicke, the Prince of Wales, Colonel Lindbergh, the Archbishop of Canterbury, Len Harvey, the Prime Minister, Mr J. B. Priestley, Clark Gable, Lawrence of Arabia, F. J. Perry, Don Bradman.

Do not choose to please your teacher; give your own honest opinion.

READING

Dickens's *Christmas Carol*. Staves I and V might be read in full, and selections from the three others.¹

If this exercise does not fall near Christmas-time, the Pecksniff chapters from *Martin Chuzzlewit* might be substituted.

¹ Other passages suitable for Christmas reading: Selections from *In Memoriam*; Milton's *On the Morning of Christ's Nativity*; *Old Christmas* (Washington Irving); *Christmas Books* (Thackeray); *Feast of St Friend* (Arnold Bennett); *The Chimes*; *The Cricket on the Hearth*; the three Pickwick chapters dealing with Christmas.

SIXTEENTH WEEK

Pronouns and Adjectives

As we have already learnt, pronouns are *substitutes for nouns*, whereas adjectives are *used with nouns* to make their meaning more definite.

Besides personal pronouns, there are three other small classes of pronouns which can be explained very briefly.

Interrogative pronouns

Who are these arrayed in white garments?

Whose motor was that?

Whom are you addressing?

Which is the better way to Derby?

What will the newspapers say?

These five pronouns are easy to remember, but they are not always interrogative pronouns. They may be

Relative pronouns

Here is the man *who* tried to win a seat in Parliament.

The artist, *whose* pictures were hung in the Tate Gallery, lived in extreme poverty.

There goes the very lady of *whom* you were speaking.

We were able to see Stromboli, *which* was in eruption on alternate Thursdays.

I must not repeat *what* was told me in confidence.

This is the house *that* Jack built.

EXERCISE IN THINKING

Examine the above sentences until you have grasped the exact difference between an interrogative and a relative pronoun. Write down the neatest definitions you can make.

Note.—If we say "What folly!" or "What man is there having an hundred sheep?" or "Which paper is the most

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reliable?" the words 'what' and 'which' are used with nouns. What part of speech are they?

Demonstrative pronouns

The name reminds us of the demonstrative adjectives, and the words are almost the same. The sole difference is in their work, the adjectives being found with nouns, and the pronouns in their stead. A few illustrations will make the point perfectly clear.

This gentleman is a Spaniard. (Adjective.)

Who has told you *this*? (Pronoun.)

That famous poem of Browning's. (Adjective.)

Burns knew better than *that*. (Pronoun.)

Those apples are sweeter than they look. (Adjective.)

Oregon apples are finer than *those* of Georgia. (Pronoun.)

The Abbot was captured by *one* Robin Hood, an outlaw. (Adjective.)

His excuse was an excellent *one*. (Pronoun.)

Such ignorance is amazing. (Adjective.)

He was elected captain, and as *such* he must be obeyed. (Pronoun.)

BAD FLAWS IN COMMON SPEECH

1. 'Them' is always a pronoun—never an adjective. It is wrong to say "Them ducks," "Them negroes," etc. What is the correct word?

2. Do not say "That's the boy *what* did it." "It was only a sheet of paper *what* had had some sweets in it." Give the correct word.

3. Many people say "Those sort of houses," or "These kind of pens," when they mean "That sort of house," or "This kind of pen." We never think of saying "Houses of those sort," or "Pens of these kind."

4. We often hear uneducated people say "This here" or "That there." Explain why the second word is unnecessary in each case. If you are learning French, compare the use of 'this' and 'that' in the two languages.

PRONOUNS AND ADJECTIVES

Note.—Relative pronouns generally join sentences, and can be used to avoid too many 'ands' or 'buts.' For instance:

There was once an Irishman, and he was going along a road, and it was a very long road. . . .

Better:

There was once an Irishman who was going along a very long road. . . .

Better still:

An Irishman was once going along a very long road. . . .

EXERCISES

1. What is the main difference between an adjective and a pronoun?

2. Use the word 'that' as a demonstrative adjective, as a demonstrative pronoun, and as a relative pronoun.

3. What famous character in fiction used to say "Them gells"?

4. Say which of the following is correct: (a) six nines *is* seventy-two; (b) six nines *are* seventy-two.

5. Do you say "The yolks of eggs *is* white," or "The yolks of eggs *are* white"?

6. A lawyer asked the prisoner if he had ceased to beat his mother yet, and demanded "Yes" or "No" as an answer. What do you think of the question?

7. Point out all the pronouns in the verses in *Alice in Wonderland* beginning:

They told me you had been to her,
And mentioned me to him.

8. State who said the following:

(a) "Here will I spill thy soul!"

(b) "The law's a hass!"

(c) "First, if you please, my thousand guilders."

(d) "Spell it with a 'wee,' Sammy."

(e) "When shall we three meet again?"

(f) "Why is a raven like a writing-desk?"

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9. Write an essay on "The Person I should most like to be" (giving reasons for your choice), or on "Squares and Circles."

READING

One of the Waverley novels might be taken this week. The principal events of the story might be related, and some of the finest passages read aloud.

Suggestions: Quentin Durward or Guy Mannering for boys; The Bride of Lammermoor or Kenilworth would appeal more to girls.

A little talk on Scott's life and personality, based upon Lockhart's well-known biography, will be found interesting.

SEVENTEENTH WEEK

The Meaning of Précis

STUDY the lesson devoted to this subject in Part II. There are no less than twenty-one exercises at the end of the lesson, but you need do only the odd numbers this week, viz. Nos. 1, 3, 5, etc. This will make eleven exercises altogether, the first five of which might be done orally in class, three others might be written in class, and the rest as homework.

MISCELLANEOUS EXERCISES

1. "Why is a raven like a writing-desk?" Suggest answers.

2. What was the famous sphinx-riddle? What was the answer?

3. Why is a ship called 'she'? Can this pronoun be applied to a man-of-war?

4. Name all the different kinds of vessels you know. How can you distinguish between a schooner and a frigate?

5. An idiot asked a clock-maker, "How long will that clock go without winding?" "Eight days," said the clock-maker. "Then," asked the idiot, "how long would it go if you did wind it?"

Make any intelligent comment you can on this anecdote.

6. Examine this argument, and say what you think is wrong:

He who eats least is most hungry;
He who is most hungry eats most;
Therefore, he who eats least eats most!

7. Supply the most appropriate words in the gaps of the following:

The sun was — above the horizon as they crossed the
— field and — for the wood. They had crossed

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— about half — Margaret, who kept — looking back — now and then, — a cry, and, — her instinct, began to run towards the wood, — with terror all the way. Ghysbrecht and his men were in — pursuit. Resistance would have been —. Martin and Gerard — Margaret's —. The — gained slightly on them; but Martin kept — “Only — the wood! Only — the wood!” They had too — a start for the men on foot, and their hearts — with — at Martin's words, for the — trees — now to stretch their — like — arms towards them, and their leaves like a —. But an unforeseen danger — them. The — old burgomaster — himself on his mule, and — him to a gallop, headed not his own men only, but also the —. His — was to cut them —.

8. Join the following sentences as neatly as you can. Use relative pronouns when they appear suitable.

- (a) Their canoes are made of birch-bark. They are very light. They can be carried on their shoulders.
- (b) Caleb was a loyal man. He was proud of the family. He had been in the employment of this family for many years.
- (c) Mr Dowler was fast asleep. He lay on the bed. He had not undressed.
- (d) Mary's cousin was a stout, elderly gentleman. He had a freckled face and sandy hair. She had never seen him before.
- (e) The cobbler was blindfolded. He consented to be led away. The task he had to perform was a horrible one.
- (f) Oberon commanded Puck to fetch a certain herb. It was called love-in-idleness. The juice of it was to be squeezed on the eyelids of a person. The deed was to be done when the person was asleep.

READING

Poems of Robert Burns. Considerable discretion will be necessary in the choice, but the following will be appreciated: Patriotic poems, like *Scots wha hae*, *A Man's a Man*, etc.; nature poems, like *To a Mouse*, *To a*

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Mountain Daisy, etc. ; love songs, like *Ye Banks and Braes o' Bonnie Doon*, *Highland Mary*, *My Love is like a Red, Red Rose*, *Duncan Gray*, *Comin' thro' the Rye*, etc. Also certain others, like *To a Louse*, *Address to the Deil*, *Address to the Toothache*, and certain satirical sketches and epitaphs.

A talk about the man himself should prove fascinating. Songs like *Auld Lang Syne*, *Scots wha hae*, *Ye Banks and Braes*, might be sung to the well-known tunes. If a scholar will take the verses and the whole class join in the chorus, so much the better.

EIGHTEENTH WEEK

Concerning Verbs

REVISIONARY QUESTIONS

1. What are the two essential parts of any sentence?
2. What is the particular 'work' of each part?
3. Analyse: "The Spanish fleet with its enormous galleons advanced slowly before the breeze." What is the most essential part of this sentence? (Two words only.)

Note.—Many books say that a verb denotes an action, but some sentences refer to no action at all. Others say that a verb is a telling word, but some verbs do not tell—they express a command or an entreaty, or ask a question. At any rate, verbs have one obvious quality in common: they convey a thought concerning the subject.

EXERCISE

Pick out the verbs in the following :

- (a) Ben Battle was a soldier bold.
- (b) The Sun now rose upon the right.
- (c) Out of the sea came he.
- (d) I shall go home when the clock strikes midnight.
- (e) Will you walk a little faster?
- (f) The cobbler breathed his last.
- (g) When I am in the presence either of father or mother, whether I speak, keep silence, sit, stand, or go, eat, drink, be merry or sad, be sewing, playing, dancing, or doing anything else, I must do it as perfectly as God made the world ; or else I am so cruelly taunted, so sharply threatened, till the time comes that I must go to Master Elmer.

VERBS: TRANSITIVE AND INTRANSITIVE

When a verb denotes an action, that action may be sufficient in itself to make complete sense. On the other

CONCERNING VERBS

hand, many verbs require an *object* to explain the meaning. If we say "That man murdered . . ." you at once demand to know whom he murdered. But if we say "That woman snores" the sense is complete. We do not need to know what she snores. The action is sufficient (more than sufficient!) in itself.

EXERCISES

1. Make a list of some transitive verbs (those requiring an object), and use six of them in sentences.

2. Make a list of some intransitive verbs, and treat similarly.

Note.—Many verbs can be used either transitively or intransitively; *e.g.*

Dutchmen *smoke* fat cigars. (Trans.)

The chimneys *smoke* whenever the wind is east. (Intrans.)

The policeman *passes* our house every night. (Trans.)

Time *passes* slowly when one is miserable. (Intrans.)

The rogue *steals* money and jewels. (Trans.)

A smile *steals* over his face. (Intrans.)

In the last pair of sentences, what does the rogue steal? What does the smile steal? The question "What?" supplies the answer in each case.

EXERCISES

1. Make sentences containing verbs used transitively and intransitively.

2. Analyse the following sentences into subject, predicate, and object. (Some sentences have no object, but all sentences must have a subject and a predicate.)

(a) The kitten caught a mouse.

(b) The chief of the robbers shot the traitor.

(c) Sir Henry Irving acted magnificently.

(d) Kill that fly.

(e) The ship sailed away.

(f) A scornful laugh laughed he.

(g) The skipper blew a whiff from his pipe.

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- (h) The mongoose seized the cobra by the throat.
- (i) Who has cut down my cherry-tree?
- (j) Father, I cannot tell a lie.

N.B.—The usual order of a sentence is subject, predicate,¹ object; but it is not necessarily so; e.g.

Ten thousand	saw	I
(Object)	(Predicate)	(Subject)

3. Work the ten exercises in *précis* (the even numbers) omitted last week. [Numbers 2, 4, 6, 8 might be done orally.]

4. Write an essay on one of these subjects: (a) "Robert Burns"; (b) "Getting up on a Cold Morning"; (c) "If Solomon returned to Life." (*N.B.*—Solomon said that there was no new thing under the sun.)

READING

Extracts from *The Count of Monte Cristo* (Dumas). The account of the hero's imprisonment in the Château d'If, his slow preparations for escape, and his ultimate success, is exceedingly well done. It is certainly the best thing in the book for reading aloud.

Dumas had a great admiration for Sir Walter Scott, and it was his ambition to do for French history what Scott did for British history. He wrote a series of romances (*The Three Musketeers*, *Twenty Years After*, etc.), which may be compared to the Waverley novels. Plenty of British boys have eagerly devoured the works of Dumas before they knew their Scott!

N.B.—Sir Walter Scott died in 1832, when Dumas was in his thirtieth year.

¹ The Romans put the predicate at the end; e.g. "Cæsar nevertheless to Britain to start determined."

NINETEENTH WEEK

Elaboration

READ through the two pages on the subject of "Elaboration" in Part II, and work the six exercises. (The first three may be done orally.)

MORE ABOUT VERBS

Verbs are the most complicated of all the parts of speech. There are so many kinds, and each kind can be subdivided into so many different classes, that it is difficult to grasp the subject in its entirety. In this book only a small fraction of their many changes will be examined. Verbs are very much like human beings. They have 'moods'; some of them have 'voices'; they have a past, a present, and a future. This last brings us to the subject of

TENSE

On the face of it, this sounds exceedingly simple.

"I write" (at the present moment) is called present tense.

"I wrote" (last night) is called past tense.

"I shall write" (to-morrow) is called future tense.

But there are four different forms of each tense. For example:

"I shall write" is *future indefinite*.

"I shall be writing" is *future continuous*.

"I shall have written" is *future perfect*.

"I shall have been writing" is *future perfect continuous*.

And so with the others. This is in one mood and one voice only; but there are four moods and two voices, as well as two numbers and three persons. There are, as you will see, dozens of varying forms which a verb can assume.

Note.—Verbs like 'shall,' 'will,' 'have,' 'been,' 'has,'

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'am,' 'was,' etc., which help to form the various tenses, are called *auxiliary verbs*.

EXERCISES

1. What is an auxiliary cruiser?
2. Explain the difference between:

The man jumped over the gate.

The man has jumped over the gate.

The man had jumped over the gate.

3. What is the difference between "We will go" and "We shall go"?

4. A foreigner fell into an English lake and shouted, "I will be drowned and no one shall save me." What did he mean?

5. Use the following words in sentences to illustrate their meaning: glare, glow, gleam, glimmer, glisten, glitter.

6. Distinguish between rowing, paddling, sculling, and punting.

7. Correct:

(a) "Did you want to see Mr Jones?" asks the maid.

(b) Madame Melba has sang in Covent Garden Theatre.

(c) The essay was wrote by Mr James Douglas.

(d) The little boy has tumbled down a tree, fell into a pond, ate some toadstools, and broke his collar-bone.

(e) Was you present at the opening concert?

(f) I were going to the butcher's for some chops.

(g) If Tom was going to market, I can go with him.

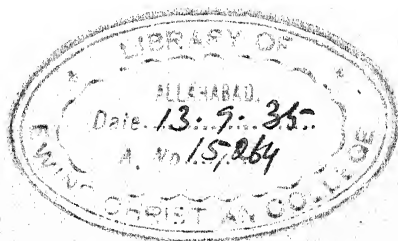
(h) People talks a lot, but does nothing.

READING

A Midsummer Night's Dream.—In this delightful comedy Shakespeare takes three separate stories or plots, and plaits them together. They are (a) the fairy story with Oberon, Titania, Puck, etc.; (b) the citizens' attempt to produce a tragedy for acting on the Duke's wedding-day; (c) the story of the four lovers, Lysander, Demetrius, Helena, and Hermia, whose affairs are hopelessly entangled through

ELABORATION

the magic herb. The play gives Shakespeare opportunity for rollicking humour ("Pyramus and Thisbe" will divert any class to which it is read) and for exquisite lyric poetry. Enchantment begins in the first few lines—it begins earlier still: the title alone possesses colour and romance. The whole play abounds in passages of supreme beauty. Some of the best might be learnt by heart (*e.g.* Act II, Scene I, lines 145-175), and one or two of the songs should be sung. Noel Paton's elf-picture should illustrate the lesson.



TWENTIETH WEEK

More about Verbs

ONLY transitive verbs have objects, but some have two objects, *e.g.* "I gave the tramp a shilling," which means, "I gave a shilling to the tramp."

EXERCISES

1. Analyse the above sentence, saying which is the direct and which the indirect object.
2. Analyse the following sentences :
 - (a) The sun set at six o'clock.
 - (b) The farmer set a trap for the thief.
 - (c) The teacher set the boy a sum.

In considering a sentence like "Napoleon punished the corporal," we see at once that the verb (punished) is transitive. We are speaking of two different people, *viz.* Napoleon (subject) and corporal (object). The subject represents the person who acts, and the object the person who suffers the action. But we might express the same fact in another way, *viz.* "The corporal was punished by Napoleon." Here the subject (corporal) remains passive, or suffers the action inflicted by the agent. In the former case the verb is said to be in the *active voice*; in the latter, the verb is in the *passive voice*. Only transitive verbs, therefore, can have voice.

EXERCISE

Pick out the verbs in the following sentences; state whether they are active or passive; and rewrite each sentence in the alternative form :

- (a) The cannibals ate Captain Cook.
- (b) Warner was bowled by Blythe.
- (c) Icicles are melted by the sun's heat.
- (d) Aladdin married the Sultan's daughter.

MORE ABOUT VERBS

- (e) Bees gather sweet juices from the flowers.
- (f) I saw the fire-engine.
- (g) The elephant's trunk was elongated by the crocodile.
- (h) *Roads of Destiny* was written by O. Henry.
- (i) The goat butted the sergeant-major.

When a verb is intransitive, the action does not pass from subject to an object. Frequently the action is complete in itself; e.g.

Queen Elizabeth died.
Crickets chirrup.
Bears sleep during the winter.

Sometimes, however, the predicate is incomplete in itself; e.g. "Napoleon was the little corporal." There is no action passing over to an object in this sentence. We are speaking of one person only. (Cf. transitive verbs.) The sentence is easily reversed: "The little corporal was Napoleon." Similarly with this sentence: "Molly is a pretty girl." How many people are we talking about? Compare with: "Molly saw a pretty girl." In the latter case the verb is transitive; in the former intransitive. We analyse thus:

Molly	is	a pretty girl
(Subject)	(Predicate)	(Complement)

EXERCISES

1. Analyse the following sentences:

- (a) William III was crowned king.
- (b) John became a hero.
- (c) The camel is called 'the ship of the desert.'
- (d) Eagles are birds of prey.
- (e) Edgar was called 'the Peaceful.'
- (f) I am an Englishman.
- (g) I helped an Englishman.
- (h) The mother showed the baby a bunch of keys.
- (i) The *Shamrock* won the first race.
- (j) The *Shamrock* was a beautiful racing yacht.
- (k) Sing me a song.
- (l) The fakir was poor and pious.

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2. Pick out all the verbs, nouns, pronouns, and adjectives in this passage :

The winds rush, fly, swoop down, dwindle away, commence again ; hover above, whistle, roar, and smile ; they are frenzied, wanton, unbridled, or sink at ease upon the raging waves. Their howlings have a harmony of their own. They make all the heavens sonorous. They blow in the cloud as in a trumpet ; they sing through the infinite space with the mingled tones of clarions, horns, bugles, and trumpets—a sort of Promethean fanfare. Such was the music of ancient Pan. Their harmonies are terrible. They have a colossal joy in the darkness. They drive and disperse great ships. Night and day, in all seasons, from the tropics to the pole, there is no truce ; sounding their fatal trumpet through the tangled thickets of the clouds and waves, they pursue the grim chase of vessels in distress.

VICTOR HUGO: *Toilers of the Sea*

GENERAL EXERCISES

1. What is the difference between comedy and tragedy? Name two examples of each. Which do you prefer?
2. Say what is wrong with this sentence: "No!" he hissed, "I will never do that."
3. Why do we have bread and butter before cake?
4. Note anything that is wrong with these arguments:
 - (a) All names of people are nouns ;
Therefore all nouns are names of people.
 - (b) Nothing is better than wisdom ;
Dry bread is better than nothing ;
Therefore dry bread is better than wisdom.
5. Read through the short account of story-writing in Part II, and write one of the stories set. Choose whichever you like, and treat it in any manner you please.

READING

It is suggested that a first-class short story be studied this week. *Roads of Destiny* by O. Henry would make a strong appeal to any class of average intelligence.

TWENTY-FIRST WEEK

Participles and Gerunds

ORAL EXERCISES

1. What part of speech is the word 'light' in the following sentences?

We shall light such a candle as shall never be put out.

My yoke is easy and my burden light.

The light of the body is the eye.

Hail, holy Light! Offspring of heaven, first-born!

2. What part of speech is the word 'plant'?

3. Why is the last question unsatisfactory?

4. How do we determine the particular part of speech which a word is?

Note.—Some men do two or more different sorts of work. Thus a man may be an organist and choirmaster at the same time. In a similar manner it sometimes happens that a word has two distinct functions to perform. A gerund may be both verb and noun; a participle may be at once a verb and an adjective; and we have already found a class of word which is pronoun and adjective in one.

GERUNDS

In the sentence "The man was granted an interview," the last word is clearly a noun; but if we say "The man was granted a hearing," the word 'hearing' is equal to a noun (the name of something), while it is also part of the verb 'to hear.'

Other examples of gerunds:

Gargling is good for the throat.

The doctor recommended *sleeping* in the open air.

Preaching is easier than *practising*.

Dr Mortimer forgot to take his *walking*-stick with him.¹

¹ A walking-stick is not a walking stick! (Sticks don't walk.)

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PARTICIPLES

The present participle has the appearance of a gerund, yet it is a verb-adjective rather than a verb-noun. That is to say, it goes with a noun to define its meaning. It may be used (like an adjective) either attributively or predicatively.

Thus, in "the pugilistic parson," the second word is a pure adjective; but in "the fighting parson" the second word is partly a verb and partly an adjective. Again, if we say "Joe was sleepy," the last word is a predicative adjective; but in "Joe was nodding," the last word is both verb and adjective.

The same remarks apply to past participles. In such a sentence as "The parrot was dead," the word 'dead' is part of the verb 'to die,' but it has also an adjective force because it describes the kind of parrot. "Scott's novel was written in three weeks." Here 'written' is the past participle. It defines the sort of novel ('a written novel') and is part of the verb 'to write.'

INFINITIVE VERBS

The simplest form of a verb, unaffected in form to show tense, number, person, etc., is called the infinite verb. It is preceded by 'to' (either expressed or understood), and can never have a subject. This infinitive is frequently equal to a noun.

Examples:

Obedience is essential in all sport. (Abstract noun.)

Obeying orders is essential in sport. (Gerund.)

To obey is the soldier's first duty. (Infinitive.)

EXERCISES

1. Copy out the following sentences; draw a single line beneath all gerunds, and a double line beneath all participles:

- (a) I am tired of arguing with the fellow.
- (b) He carried a tattered flag in his trembling hands.
- (c) Scrubbing floors is a cure for bad nerves.

PARTICIPLES AND GERUNDS

- (d) She will try for Parliament at the coming election.
- (e) The King was fond of being photographed.
- (f) Brutus, having lost the battle, committed suicide.
- (g) He apologized for his having lost the case.
- (h) The rector had a good living.
- (i) At the circus they exhibited a living skeleton.
- (j) George I was chosen king by a vote in the House of Commons.

2 Pick out all the infinitives in the following :

- (a) I distinctly heard him (to) shout for help.
- (b) It is easy to criticize ; anybody can do that.
- (c) He will never dare to go alone.
- (d) They saw the aeroplane dive, recover, and finally collapse.
- (e) To err is human, to forgive divine.
- (f) Better dwell in the midst of alarms
Than abide in this horrible place.
- (g) The village idiot could do nothing but smile vacantly.
- (h) The men were ordered to bind and gag the prisoner.

RULES OF SYNTAX

1. Treat a gerund like a noun. Do not say "I hope you don't mind *me* coming in," but "I hope you don't mind *my* coming in." Similarly, one should say "I was told of *your* going home ill," and "We apologize for *our* having made a false statement."

2. Don't confuse the past tense with the past participle. The latter only can be used with an auxiliary verb. It is wrong to say "Jack *had ate* his biscuits," "The coat of arms of the Squeerses *is tore*," "*I've broke* my trusty battle-axe." (This last example is from Scott, who may claim a poetic licence.)

GENERAL EXERCISES

1. What is the difference between 'lie' and 'lay,' between 'proceed' and 'precede,' and between 'suit' and 'suite'?

2. "Is life worth living?" was the subject under discussion. "It all depends upon the liver," said the doctor. "No, it depends upon the living," said the vicar. Explain the point of these two opinions.

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3. What is the meaning of these familiar expressions?
(N.B.—Don't mention any animal in your answers.)

- (a) Letting the cat out of the bag.
- (b) A white elephant.
- (c) The black sheep of the family.
- (d) Taking the bull by the horns.
- (e) Buying a pig in a poke.
- (f) Bearding the lion in his den.
- (g) Looking a gift-horse in the mouth.
- (h) Keeping the wolf from the door.
- (i) Straining at a gnat and swallowing a camel.

4. From the law-courts:

Counsel: "Did the deceased expire at his bench?"

Witness: "Only when it was 'ot, sir."

Explain the cause of the laughter that followed this reply.

5. A man went into a tobacconist's shop and asked for a sixpenny cigar. This was given to him, but he changed his mind. "I'll have a sixpenny packet of cigarettes instead," he said. He tried to leave without paying, but the tobacconist stopped him.

"You haven't paid," he said.

"What for?" asked the customer.

"That packet of cigarettes."

"But I gave you a sixpenny cigar for them."

"Then you must pay for the cigar."

"But I didn't have it!"

How can the tobacconist make the position unmistakably clear to the customer?

6. (a) Write an essay on "My Favourite Dish"; or (b) Write Chapter X of a serial story, describing a most sumptuous banquet, dealing in three paragraphs with (i) the room, (ii) the guests, (iii) the banquet itself.

READING

From Tennyson's *Idylls of the King*.

Suggestions: "Gareth and Lynette" (in full); "The Passing of Arthur" (beginning with the throwing of Excalibur into the lake by Sir Bedivere).

TWENTY-SECOND WEEK

Miscellaneous Exercises in Verbs

The principal parts of the verb are as follows:

<i>Infinitive</i>	<i>Pres. Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Pres. Part.</i>
(to) ring	(I) ring	(I) rang	(I have) rung	ringing
fall	fall	fell	fallen	falling
catch	catch	caught	caught	catching
fly	fly	flew	flown	flying

1. Give the principal parts of these verbs: choose, blow, awake, win, wear, sink, see, saw, fell (trees), swim, lay (eggs), lie, sew, hew, sweep, dream, teach, burst, put, meet, melt, cleave, seek, bath, bathe.

2. Fill in the most suitable verbs you can think of in the following passage:

Meanwhile the bee — himself of his toils, and, — securely at some distance, — in — his wings, and — them from the ragged remnants of the cobweb. By this time the spider — out, when, — the chasms, the ruins, and dilapidations of his fortress, he — very nearly at his wits' end; he — and — like a madman, and — till he — ready to —. At length, — his eye upon the bee, and wisely — causes from events (for they — each other by sight), "A plague — you," he — "For the giddy son of a pig! — it you, with a vengeance, that — this litter here? — you not — before you? Do you — I — nothing else to — but to — and — after you?"

3. Rewrite this paragraph from *Edwin Drood* in the past tense:

Then he closes his piano softly, softly changes his coat for a jacket, with a goodly wicker-cased bottle in its largest pocket, and putting on a low-crowned flap-brimmed hat, goes softly out. Why does he move so softly to-night? No outward reason is apparent for it. Can there be any sympathetic reason crouching darkly within him?

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Repairing to Durdles' house, and seeing a light within it, he softly picks his course among the grave-stones, monuments, and stony lumber of the yard, already touched here and there, sideways, by the rising moon. . . The light moves, and Durdles appears with it at the door."

4. Change this passage—taken from a Chinese book—into the singular number. Begin: "An Englishman . . ."

The English live months without eating a mouthful of rice; they eat bullocks and sheep in enormous quantities; they have to bathe frequently; the men are always to be seen carrying a fan or an umbrella; none of them have finger-nails more than an eighth of an inch long; they eat meat with knives and prongs; they never enjoy themselves by sitting quietly on their ancestors' graves, but jump around and kick footballs, as if they were paid to do it; and they have no dignity, for they may be found walking with women.

5. State the difference between: (a) 'stammer' and 'stutter'; (b) 'melt' and 'dissolve'; (c) 'bake,' 'roast,' 'stew,' 'grill,' and 'fry'; (d) 'fuse,' 'infuse,' 'refuse,' 'confuse,' 'diffuse,' 'transfuse' and 'profuse.'

6. Here is a passage from a speech by Earl Rosebery written in a secret code. Can you discover the key and transcribe the passage?

This exercise should follow the reading of *The Gold Bug*.

b6q kn8l8 7i 9b6kn8l w67bk q8 j5ik l8j8jz8l 9z65k kn7i
ymgt. 7k 7i b6k i7jwmc k6 ngbt 5w 9bo m66s 9k, 9bo
k6 kl8gk 9i 9 icjz6m 6y x5ik7u8 9bo t66o t6v8l8j8bk
9bo 9mm kn9k 7 ngv8 z88b i9c7bt, k6 q9kun m9bt57omc
yl6j 9b 89ic un97l, 9bo i9c "kn9k 7i 9 v8lc 7bk8l8ik7bt
6zx8uk 6b kn8 iun66mn65i8; 7k qqv8i v8lc b7u8mc 7b
kn8 q7bo."

7. Give the authors of the following: *Don Quixote*, *Gulliver's Travels*, *The Swineherd*, *Robinson Crusoe*, *Maud*, *The Pied Piper*, *Through the Looking-Glass*, *The Pilgrim's Progress*, *The Last of the Mohicans*, *Woodstock*, *Little Lord Fauntleroy*, *The Last of the Barons*, *The Brushwood Boy*, *The Winter's Tale*, *Tom Sawyer*, *The Traveller*.

8. State who said the following:

MISCELLANEOUS EXERCISES IN VERBS

- (a) "Up I goes like a sky-rocket!"
- (b) "Now, six foot! Come on!"
- (c) "O moon, I thank thee for thy sunny beams."
- (d) "The butter's spread too thick."
- (e) "Please, sir, I want some more!"
- (f) "If you tickle us, do we not laugh?"
- (g) "I've scratched it so, and all in vain."
- (h) "What angel wakes me from my fairy bed?"
- (i) "I am a friend of dragons, and a companion to owls."

9. Subjects for essays: (a)—"People who call at the Back Door." (b) "A Spider's Soliloquy" (following an encounter with a wasp); (c) "An Old Boot" (an autobiography, if you like).

READING

Two short stories by Edgar Allan Poe.

The Gold Bug.—This might be followed by a chat on buried treasure stories, of which there are scores, from *Monte Cristo* to *Treasure Island*. In a sense, Poe's famous story set the fashion, but no other story of this type has quite equalled *The Gold Bug* in originality of treatment.

The Murders in the Rue Morgue.—Here is the fore-runner of hundreds of tales about the private detective.¹ Everybody knows Sherlock Holmes, Nelson Lee, Sexton Blake, and a host of others. Probably Gaboriau (a French writer) and Sir Arthur Conan Doyle (an Irishman) have shown more ingenuity in their plots than most of the imitators, but it is doubtful whether any detective ever rivalled Dupont in the above story. Poe, by the way, was an American, and was born in 1809. He was an extraordinary man, and lived a queer life, but he was a prince of story-tellers.

¹ Probably the first detective in English fiction occurs in *The Moonstone*, by Wilkie Collins. The book is more than a detective story, however, although the quest for the stolen gem forms an important part of the story.

TWENTY-THIRD WEEK

Adverbs

ORAL EXERCISES

WHAT is a sentence? (Invent your own definition.)

What are the two essentials of a sentence?

Test the following to discover which are complete sentences :

- (a) The poor little lizard.
- (b) With my bow and arrow.
- (c) Who killed Cock Robin?
- (d) Sat and perched and nothing more.
- (e) In came Mrs Fezziwig, one vast substantial smile.

Here is a short sentence : "Griselda wept." What kind of word is the subject? Make the class as definite as possible. What kind of word is the predicate? Subdivide again and again.

The sentence certainly tells you something, but not very much. You may want to know more about Griselda—whether she was young or old, fair or dark, pretty or plain, virtuous or wicked. What kind of words are these?

You may want to know more about her weeping. Did she weep softly or uncontrollably? Did she weep pitifully, or hysterically, or hypocritically? Then you may want to know why she wept? When? Where? If all these questions are answered fully we shall know the whole story which was told by the Clerk in Chaucer's *Canterbury Tales*. These words which help to define the meanings of verbs are called *adverbs*. The name almost explains itself.

Adjectives and adverbs are very similar. Both are used to make the meaning more vivid—to 'bring out the detail' or 'sharpen the focus' as photographers say. Adjectives qualify nouns or pronouns only, while adverbs qualify verbs and several other parts of speech.

ADVERBS

WRITTEN EXERCISES

1. Pick out the adverbs in the following and say what they tell in each instance :

- (a) We buried him darkly at dead of night.
- (b) Lightly they'll talk of the spirit that's gone.
- (c) Slowly and sadly we laid him down.
- (d) Heaven's breath smells wooingly here.
- (e) If you're waking call me early.
- (f) Then stole I up, and trancedly
Gazed on the Persian girl alone.
- (g) Merrily, merrily, shall I live now.
- (h) Warmly and broadly the south winds are blowing.

2. Use the words 'early,' 'hard,' 'fast' in sentences (a) as adjectives (with nouns), (b) as adverbs (with verbs).

3. Give the three degrees of comparison—positive, comparative, and superlative—of these adverbs: hard, fast, slowly, soon, late, well, loudly, beautifully, early, wisely, ill, forth, cheerfully, far.

4. Supply suitable adverbs in the spaces indicated :

- (a) Miranda laughed —.
- (b) Cataracts roar —.
- (c) The blacksmith hammered —.
- (d) Napoleon — escaped after Waterloo.
- (e) I — slipped.
- (f) Who goes — ?
- (g) The officer spoke —, but the man replied —.

Notes.—1. Beware of using adjectives (instead of adverbs) to qualify verbs. It is against the rules of syntax to say "The boy ran home *quick*," or "The artist painted *beautiful*." This rule is sometimes broken by poets (poetic licence), as, for example :

Slow sailed the weary mariners.

The course of true love never did run *smooth*.

Can you suggest why the rule is broken ?

2. Many adverbs are made from adjectives by adding '-ly,' but it does not follow that all words ending in '-ly' are adverbs.

3. Adverbs, like adjectives, are often used carelessly or

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extravagantly. This applies especially to 'fearfully,' 'awfully,' 'frightfully,' 'dreadfully,' 'horribly,' and similar words. Ladies whose taste would be offended by crude colours in their drawing-rooms do not object to the most violently coloured conversation. If we employ the most extravagant words for ordinary subjects we are helpless to describe what is extraordinary.

GENERAL EXERCISES

1. Name the part of speech of the following words: sally, lily, ghostly, friendly, ally, butterfly, lavishly, rally, mercifully, pitifully, lovely, poetically, immediately, lively.

2. Give the symbolic meanings of:

- (a) Getting into hot water.
- (b) Burning the candle at both ends.
- (c) It never rains but it pours.
- (d) A wet blanket.
- (e) All plain sailing.
- (f) Too many irons in the fire.
- (g) Making hay while the sun shines.

3. Distinguish between an adverb, a proverb, and a pronoun.

4. Use the following words in sentences: (a) 'hear' and 'here'; (b) 'there' and 'their'; (c) 'respectfully,' 'respectably,' and 'respectively.'

5. Write an essay on one of the following: (a) "Running Water", (b) "Fire"; (c) "Old Moore's Almanack."

READING

The subject suggested for the week is "Famous Fights in Literature."

The scholars might bring their favourite passages and read them aloud. Examples are so numerous that selection is difficult. The teacher might read some of these:

Poetry: Scott's *Marmion* (selected passages); Tennyson's *The Revenge*, *The Charge of the Light Brigade*, *The Charge of the Heavy Brigade*; Campbell's *Hohenlinden* and *Battle of the Baltic*; Sir Henry Newbolt's *Admirals*

ADVERBS

All, Drake's Drum; Homer's *Iliad* (death of Hector); Milton's *Paradise Lost*, Book VI—for advanced classes only.

Prose: Orlando at Roncesvalles (Leigh Hunt's translation, in *Stories of the Italian Poets*); Sir Mordred's fight with King Arthur (Sir Thomas Malory); Christian's fight with Apollyon (Bunyan).

These are tremendous descriptions. Many of the stories narrated in mythology lack details of the actual conflict; the much-belauded exploits of Theseus, Jason, and Hercules amount to very little in the telling. We are assured that the battle was heroic, but we are not made to see and feel the epic excitement of the contest as we are in Bunyan's stirring episode. *Jabberwocky* is far more effective in touching the youthful imagination.

TWENTY-FOURTH WEEK

More about Adverbs

ADVERBS usually clarify the meanings of verbs, but they may be used with other classes of words. For example:

Turner painted *wonderfully*. (Here the adverb modifies the verb.)

Newton was *wonderfully* clever. (The adverb modifies an adjective.)

Tom batted *wonderfully* well. (The adverb modifies another adverb.)

EXERCISES

I. Classify the adverbs¹ in the following sentences as adverbs of manner (telling 'how'); adverbs of time (telling 'when'); adverbs of place (telling 'where'); or adverbs of degree (telling 'how much').

- (a) I was *there yesterday* and enjoyed the visit *exceedingly well*.
- (b) The bowling was *rather* tricky, and he was caught *out early* in the game.
- (c) Salisbury is *chiefly* famous for its cathedral, which was *once* painted *beautifully* by Constable.
- (d) Success comes to those who work *systematically*, but it *often* comes *too late* to be appreciated.
- (e) Who hath not seen thee *oft* amid thy store?
Sometimes whoever seeks *abroad* may find
Thee sitting *careless* on a granary floor,
Thy hair *soft*-lifted by the winnowing wind;
Or on a *half*-reap'd furrow *sound* asleep,
Drows'd with the fume of poppies, *while* thy hook
Spares the next swath and all its twined flowers.

(Note three instances of poetic licence in the last extract.)

¹ These four classes are not exhaustive; but there is no need to exhaust either the subject or the pupils.

MORE ABOUT ADVERBS

2. Give other examples of word-building as shown below :

<i>Noun</i>	<i>Verb</i>	<i>Adjective</i>	<i>Adverb</i>
glory	glorify	glorious	gloriously
strength	strengthen	strong	strongly

3. Mention several similarities and one difference between adjectives and adverbs.

4. Pick out all adjectives, adverbs, nouns, and verbs in the following verse :

When the breeze of a joyful dawn blew free
In the silken sail of infancy,
The tide of time flow'd back with me,
The forward-flowing tide of time ;
And many a sheeny summer-morn,
Adown the Tigris I was borne,
By Bagdat's shrines of fretted gold,
High-walled gardens green and old ;
True Mussulman was I and sworn,
For it was in the golden prime
Of good Haroun Alraschid.

TENNYSON : *Recollections of The Arabian Nights*

Note.—A writer's 'taste' may be gauged by his use of adjectives and adverbs. Nouns and verbs may supply the 'form' of a word-picture ; adjectives and adverbs supply its colour effects, its light and shade, its atmosphere and feeling.

EXERCISES

1. Complete the following, making them as vivid as you can :

- (a) The trees were so high that . . .
- (b) The night was so still that . . .
- (c) The darkness was so intense . . .
- (d) We travelled so swiftly . . .
- (e) Canoes are balanced so delicately . . .

(At least two should be treated humorously.)

2. Say what is meant by :

- (a) A bee in his bonnet.
- (b) A nest-egg.

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- (c) A windfall.
- (d) A mare's nest.
- (e) Twisting anyone round your little finger.
- (f) Telling where the shoe pinches.
- (g) Playing second fiddle.
- (h) Having more than one string to your bow.

3. Read the section on "Paraphrasing Prose" in Part II, and work the examples set.

4. Write an essay on one of these subjects: (a) "Deduction"; (b) "Description of a Picture I admire"; (c) "Falling Asleep."

READING

Selections from *Pickwick Papers*.¹

Suggestions: Mr Dowler's sitting up to wait for his wife's return from the party. Mr Winkle's escapades with a gun and on the ice. Mr Weller's opinions concerning valentines. Rev. Stiggins and the Band of Hope.

¹ The sense of humour varies with age and mental development. The farcical fun of *A Tramp Abroad* or *Three Men in a Boat* is very different from the quiet humour of Lamb or Thackeray. Dickens's humour is boisterous and full of high spirit; it is based on the fundamentals and is thoroughly wholesome. His humour is Falstaffian, Rabelaisian, and Homeric all at once. His *Pickwick Papers* was written when the author was twenty-two.

TWENTY-FIFTH WEEK

Prepositions

REVISION EXERCISE

SUPPLY the appropriate adverbs in the following :

- (a) The school had broken — for holidays.
- (b) The Headmistress's health had broken —.
- (c) Her house had been broken — by burglars.
- (d) The Canadians had broken — the German lines.
- (e) The engagement had been broken —.
- (f) An epidemic had broken —.
- (g) The colt had been broken —.

Note.—The common words 'in,' 'on,' 'up,' 'down,' 'before,' 'behind,' 'past,' 'through,' 'beside,' 'upon,' 'into,' 'under,' 'over,' etc., may be either adverbs or prepositions. It depends upon their use. "The Gryphon said: 'Come on!'" Here 'on' is an adverb because it modifies the verb; but if the Gryphon said "Come on the pier," or "Come on the sands," we have made 'on' a preposition.

Prepositions show the relation between one person or thing and another. There is obviously a difference between 'on the pier,' 'under the pier,' 'along the pier,' 'beside the pier.' Prepositions are followed by a noun (or pronoun), thus forming a *phrase*. Here are some phrases introduced by prepositions: over the river; under the sea; before the mast; beneath the canvas; after you; to Hanover; up the chimney.

ORAL EXERCISES

1. Is there any difference between hanging a picture over the clock, and hanging a picture above the clock?
2. Use the words 'down,' 'by,' 'before,' 'past,' 'under' (a) as adverbs, (b) as prepositions.
3. Distinguish between 'past' and 'passed.'

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Note.—Adjectival phrases are equivalent to an adjective; *i.e.* they are used to qualify nouns. Adverbial phrases qualify verbs, *i.e.* they tell 'how,' 'when,' or 'where' an incident happens.

Examples :

- The *rich* lady was married. (Adjective.)
The lady *with the money* was married. (Adjectival phrase.)
Pluto answered *angrily*. (Adverb.)
Pluto answered *in great anger*. (Adverbial phrase.)

EXERCISE

Substitute single words (adjectives or adverbs) for the phrases in the following :

- (a) The native *of Africa* spoke *at long intervals*.
- (b) The boy *with the dirty face* washed *with great reluctance*.
- (c) Bands *at the seaside* play music *of the popular type*.
- (d) A roar *under the ground* was heard *with great distinctness*.

Say which are adjectival phrases.

Note.—In analysing sentences, adverbs and adverbial phrases belong to the predicate. We usually put them in a special column called "extension of predicate." Similarly adjectives and adjectival phrases may be considered as enlargements of the subject or object.

EXERCISE

Analyse the following :

- (a) Dew falls on summer nights.
- (b) The captain of the ship fought desperately.
- (c) Over the river faces I see.
- (d) Round the rugged rocks the ragged rascal ran.
- (e) Lend me your aid.
- (f) Icicles hang by the wall.
- (g) Horatius, stern and silent, kept his face toward the foe.
- (h) Major Sholto feared a man with a wooden leg.
- (i) A zealous High Churchman was I.
- (j) To-day he puts forth the tender leaves of hope.

PREPOSITIONS

SYNTHESIS

Reconstruct the following sentences :

SIMPLE SUBJECT	ENLARGE- MENT	SIMPLE PREDICATE	EXTENSION	COMPLE- MENT	SIMPLE OBJECT	ENLARGE- MENT
(a) skipper	the	blew	from his pipe	a nice young man	whiff	a
(b) Ben	young	was	always			
(c) you		are studying	now		what	
(d) Robin Hood	with his company	encountered	one morning	this	beggar	a, carrying a bag
(e) state	the, of man	is				
(f) frost	a, a killing frost	comes	the third day			
(g) we	three	shall meet	when again			

EXERCISES IN COMMON SENSE

1. Toss up a penny a hundred times, counting how many times it comes 'heads' and how many times 'tails.'

2. If you toss up a 'die' (used in "Ludo," etc.), how many times in the hundred ought you to expect a six?

3. If four persons play a single game of whist, do you consider that 'chance' will enter into the result? Would it be fair to award a prize to the winning partners? If thirty-two games were played, would there be more or less 'chance' in the result? Explain your argument (either way).

4. Why do ladies say that Monday is the wettest day of the week, while shopkeepers assert that Sundays and half-holidays are wetter than other days?

5. Explain how it is that a lost article is often found in the last place one looks in—the bottom of the pile of newspapers if one starts at the top, in the top drawer if one starts at the bottom.

6. What do you mean by majority and minority?

Explain the meaning of 'carried unanimously,' 'with two dissentients,' '*nem. con.*,' 'rescinding a resolution,' and 'proposing an amendment.' Why should the majority rule?

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7. A great Norwegian said that the minority is invariably right, because there are more foolish than intelligent men in the world. Do you consider it right that the judgment of the foolish should override that of intelligent men?

8. In a debating class the subject ("That the minority is always right") was discussed for two hours and then put to the vote. It was decided by an overwhelming majority that *the majority is always wrong*. What conclusion do you draw from this? Think carefully before answering.

9. (a) Write an essay on "Cussedness" or "Tea, Coffee, and Cocoa"; or (b) Write a short story about a fox-terrier and a glue-pot; or (c) Write a newspaper report headed "A Parrot in Church."

READING

Browning's poems, especially those inspiring courage and honour.

Suggestions: Hervé Riel, Incident of the French Camp, The Patriot, Home Thoughts, How they brought the Good News, Evelyn Hope, Holy-Cross Day, Prospice, Epilogue to Asolando—chiefly short passages.

A talk about Browning and his wife will probably prove more interesting than (say) a dissertation on the longer poems.

TWENTY-SIXTH WEEK

Similes

REVISION EXERCISES

1. Use the word 'round' in at least six different ways. State the part of speech it is in each example.

2. Write sentences containing the word 'down' (*a*) as a noun, (*b*) as an adjective, (*c*) as an adverb, (*d*) as a preposition.

3. Say what prepositions can be used after the following words: abide, absolve, agree, appeal, compare, confide, contrast, enter, differ, play, prevail, repose, irrespective, proportionate, consistent, reconcile, qualified, similar, dissimilar, abhorrent, adapted, gratitude, aversion, doubt, reflections, innovation.

4. State the difference between: (*a*) 'a taste of work' and 'a taste for work'; (*b*) 'to wait on a knight' and 'to wait for a knight'; (*c*) 'to differ with' and 'to differ from';¹ (*d*) 'a walking stick' and 'a walking-stick'; (*e*) 'to go to tea with a friend' and 'to go *for* tea with a friend.'

5. Pick out the adverbs and prepositions from these lines:

"Come in!"—the Mayor cried, looking bigger:
And in did come the strangest figure!
His queer long coat from heel to head
Was half of yellow and half of red;
And he himself was tall and thin, . . .
No tuft on cheek nor beard on chin,
But lips where smiles went out and in.

CONCERNING SIMILES

When we say that the new moon is 'like a silver bow' or that a Hindu priest's face was 'like yellow ivory' we call such an illustration a *simile*. (Cf. 'similar.')

¹ Never say 'different to,' etc. This is a very common mistake.

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Examples :

The witch's eyes were green *as grass*.
Lightning *like a fiery serpent*.
Telegraph wires whining *like wolves*.
A boy mischievous *as a monkey*.

Similes are used to make an impression more vivid, and (as one might expect) they are exceedingly common in everyday speech as well as in great literature.¹ Expressions like 'blind as a bat,' 'deaf as an adder,' 'poor as a church mouse,' 'lean as a rake,' 'legs like match-sticks,' 'cheeks like roses,' 'hoarse as a crow,' etc., occur continually in ordinary conversation.

Here are a few examples from literature :²

- (a) And green and blue his sharp eyes twinkled
Like a candle-flame where salt is sprinkled.
- (b) Incens'd with indignation Satan stood
Unterrified, and like a comet burn'd.
- (c) The holy time is quiet as a nun
Breathless with adoration.
- (d) The water, like a witch's oils,
Burnt green, and blue and white.
- (e) He had a face like a benediction.
- (f) The stones did rattle underneath,
As if Cheapside were mad.
- (g) In came a fiddler and tuned like fifty stomach-aches.
- (h) Then, like a lobster boiled, the morn
From black to red began to turn.
- (i) Silence like a poultice comes
To heal the blows of sound.
- (j) Rikki-tikki-tavy's tail stood out like a bottle-brush.
- (k) A feeling of sadness and longing
That is not akin to pain
And resembles sorrow only
As the mist resembles the rain.
- (l) "Something comes at me like a jack-in-a-box, and up
I goes like a sky-rocket !"

¹ Among recent writers, Hardy, Kipling, Stevenson, Thoreau, and Washington Irving use similes to excellent purpose. It is noticeable that the same writers use adjectives and adverbs with rare skill.

² Stephen Reynolds' remarks on similes in *A Poor Man's House* are worth looking up in preparing this lesson.

SIMILES

EXERCISES

1. Where may the above examples be found?
2. What is the meaning of 'like billy-oh,' 'like one o'clock'?
3. Invent similes for the following:
 - (a) The new moon is like . . .
 - (b) The full moon is like . . .
 - (c) The tropical sun is like . . .
 - (d) Thunder is like . . .
 - (e) Life is like . . .

Give four or five answers to each—the neatest you can devise. (For example, the new moon is like a halo, a gondola, a scimitar, a sickle, etc.)

4. Find six good examples of similes from poetry and six others from prose.

5. Read through Shelley's poem *To a Skylark* and note four similes introduced in four successive stanzas. Which do you think the most appropriate? Can you suggest others which Shelley might have used? — Write one stanza illustrating your idea.

6. Read through the section on "Paraphrasing Verse" in Part II and work half the examples set in that exercise.

7. Write an essay on one of the following: (a) "Barbers' Shops"; (b) "Saturday Night"; (c) "Eggs."

READING

From *Pickwick Papers*: Mrs Bardell misunderstands Mr Pickwick's proposal. The trial scene.

The trial might be acted by the class.¹

Or from *Alice in Wonderland*: The trial (last two chapters). This also might be acted by the class.

¹ The teacher can leave the acting entirely to the class. Scenery is not necessary, but if the actors dress for their parts so much the better.

TWENTY-SEVENTH WEEK

Metaphors

MISCELLANEOUS EXERCISES

1. The weekly paper *Punch* once printed two pictures side by side called "Toil" and "Pleasure" respectively. The former represented a man sitting with a pipe in his mouth calmly breaking stones; the latter depicted some mountaineers clinging dizzily to the face of a precipice.

Why are these pictures considered humorous?

What is the real difference between work and play?

Can you explain why a boy often feels too tired to go on an errand, but springs up eagerly on hearing the sound of a football?

2. George Eliot somewhere described a red-headed boy working on a farm, and asserted that every time he looked over the wall the cock began to crow.

What is the joke in this observation?

Why do many people ridicule 'red' hair, while great artists admire it?

What shades of colour are usually designated 'red'?

What colours should a girl choose for her frocks if her hair is 'red'? What should she avoid?

Who wrote *The Red-headed League*? What is it about?

3. State who said or wrote the following:

- (a) "All of 'em can and most of 'em do."
- (b) My love is like a red, red rose.
- (c) The sea was wet as wet could be.
- (d) "'Tis but the living who are dumb."
- (e) Motley's the only wear.

CONCERNING METAPHORS

If we say the sun is like a lamp, or the waves were like horses with white manes, the figure is called a simile. Frequently, however, we omit the word 'like' (or 'as'), and say that the sun is 'the lamp of day,' or that there were 'white horses on the sea.' This is called a *metaphor*.

METAPHORS

Note.—A metaphor is a compressed simile. It is *not literally true*: we have to find its second or symbolic meaning before we understand it. Thus we may say that "So-and-so is a donkey." Truly speaking, he is not a donkey—he is not a quadruped; but we mean that he is like a donkey in certain respects (in obstinacy, stupidity, etc.). Similarly, a boy may be called a monkey, a goose, or a lamb ("Bless thy little lamb to-night"). A man may be called a fox, a shark, a lion, a bear, a lucky dog, or a black sheep. We might say that stars are "night's candles" (Shakespeare), "lamps with everlasting oil" (Milton), "eyes of hungry wolves" (Longfellow), "fireflies" (Tennyson), "forget-me-nots of the angels" (Longfellow), "jewels," and so on.

Metaphors occur abundantly in all speech. It is practically impossible to read half a dozen lines of print without discovering several. We talk about words which have *crept* into the language, words which *filter* into English from French, words which *clothe* ideas, words which have *disguised* their form; we talk of a person's face *lighting up*, of *iron* muscles, *steel* nerves, *golden* hair, a *silver* tongue, a *brazen* face; we say that streams *run*, rocks *frown*, echoes are *thrown* back by the rock; then we refer to the *foot* of the hill, the *arms* of the sea, the *mouth* of the river, the *face* of the cliff. Symbolic expressions are common enough—killing two birds with one stone, paying through the nose, talking through one's hat, pulling somebody's leg.

Meredith's *Lark*:

... drops the silver chain of sound
Of many links without a break.

Mrs Meynell's *Chimes*:

A flock of bells take flight
And go within the hour.

Ralph Hodgson says:

Time, you old gipsy man,
Will you not stay,
Put up your caravan
Just for one day?

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But there are thousands of examples of metaphors, and one uses them unconsciously.

EXERCISES

1. Read through a page of prose and pick out all the metaphors.

2. Read through a hundred lines of poetry and select the ten best examples of metaphors.

3. Compress into metaphors:

(a) The planets are related to the sun as children to a parent.

(b) French and Spanish are like sisters.

(c) The man believed the story as completely as if he had swallowed it.

(d) The anecdote hurt me as if it had stung me.

(e) She perceived the idea, as the dawn illumines the world.

(f) The aeroplane became like a big bird, then like a dragon-fly, and finally like a speck in the sky.

4. Expand these metaphors into similes:

(a) He *nursed* his grievance.

(b) The *teeth* of the gale.

(c) The sun *hid his face*.

(d) A *slice* of the moon.

(e) Fire *licks up* water and *crunches* the rafters.

(f) Why beholdest thou the *mote* that is in thy brother's eye?

(g) Hypocrites! *Whited sepulchres!*

(h) The table *groaned*.

(i) The wind *cried* in the chimney, *whistled* in the keyhole, and *hammered* on the windows.

(j) A *hail* of bullets.

(k) The *artillery* of thunder.

(l) Clouds *galloped* across the sky.

(m) I am the *vine*, ye are the *branches*.

(n) Ye are the *salt* of the earth.

(o) Life is a *handicap* in which the weakest runners start scratch.

5. Finish the exercises in paraphrasing verse begun last week.

METAPHORS

6. Write an essay on one of these subjects: (a) "Should Schoolboys be allowed to Fight?" (b) "Why does the State prosecute for Attempted Suicide?" (c) "Why do certain People get Drunk?" (d) "Stale Jokes."

READING

Extracts from *Micah Clarke* (Sir A. Conan Doyle). A rough summary of the whole story can be given and some of the best passages read aloud. The old sailor's nautical language — applied to non-nautical subjects — is very amusing, and illustrates the week's lesson admirably.

TWENTY-EIGHTH WEEK

Double Meanings

GENERAL EXERCISES

1. Write sentences to illustrate the difference between: injection, interjection, rejection, projection, subjection, objection.

2. Distinguish between: 'proscribe' and 'prescribe'; 'prosecute' and 'persecute'; 'recipe' and 'receipt'; 'wit' and 'humour'; 'lunatic,' 'maniac,' 'monomaniac,' 'idiot,' 'simpleton,' and 'imbecile.'

3. Use 'sound' as a verb, a noun, and an adjective. (Make the sentences interesting.)

4. Give a list of any nautical terms you know (with meanings).

5. Say who wrote the following: *Tom Cringle's Log*, *Mr Midshipman Easy*, *Blue Peter*, *At Sunwich Port*, *The Nigger of the "Narcissus,"* *Two Years before the Mast*, *Toilers of the Sea*, *The Cruise of the "Cachalot,"* *When Hawkins sailed the Seas*, *Westward Ho!*

6. Criticize this argument:

Noses are necessary for smelling;

Lavender smells;

Therefore lavender has a nose.

7. Mention half a dozen poems or stories dealing with mermen or mermaids.

DOUBLE MEANINGS

When we say that a boy has been 'getting into hot water,' the expression may be understood in two ways. The *literal* meaning is that he has been in water which has a temperature of (say) 150° F.; the *metaphorical* or *figurative* meaning is that he has been getting into trouble.

Double meanings may be found in:

1. *Puns and conundrums* (see lesson in Fourth Week).

DOUBLE MEANINGS

2. *Ambiguous expressions and equivocations.*
3. *Proverbs and proverbial sayings.*
4. *Fables* (animal stories with a moral for ourselves).
5. *Parables* (stories with a religious or spiritual interpretation).
6. *Allegories* (long stories with a twofold meaning).

Note.—Metaphors have only a figurative meaning and cannot be treated literally. Eastern people understand symbolic or metaphorical meanings more readily than do people of Western nations. The Bible, being an Eastern book, abounds in parables and other symbolic utterances. Much confusion of thought comes from our trying to understand them literally.

EXERCISES

1. Give examples of conundrums which depend upon puns for their witty answers.

Here is a popular example :¹

Question : What is the difference between the death of a barber and the death of a sculptor?

Answer : The barber curls up and dyes ; the sculptor makes faces and busts !

2. Can you think of any lines of poetry (including hymns) which you misconstrued as a child?

(One boy misunderstood :

Satan trembles when he sees

The weakest saint upon his knees !

He asked his mother why Satan allowed the saint to come on his knees at all !)

3. A chairman of a meeting began his speech thus :
"My dear friends, we are all sorry to miss the vacant face of our Secretary to-night."

¹ The continuous series of answers was popular years ago ; e.g.

Question : Why is a lover like a man calling at a house?

Answer : First, he comes to adore (a door) ;

Second, he gives the bell (belle) a ring ;

Third, he gives the maid his name ;

Lastly, if he doesn't find her out, he is taken in !

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Can you recollect other instances of unfortunate expressions like this?

4. Give the figurative meaning of:

- (a) Spoiling the ship for a ha'porth of tar.
- (b) A red herring was used at the last election.
- (c) Stirring up a nest of hornets.
- (d) Looking for a needle in a haystack.
- (e) Making a mountain out of a mole-hill.
- (f) Flinging one's cap over the windmill.
- (g) Setting the Thames on fire.

5. Write down at least a dozen well-known proverbs, and indicate any two which seem to contradict one another.

6. Separate proverbs with only one meaning (like "Well begun is half done") from those with two meanings (like "New brooms sweep clean").

7. (a) Who was Mrs Poyser? Mention some of her proverbial sayings. (b) Who was Sancho Panza? What use did he make of old proverbs? (c) Who was Lord Dundreary? What mistakes did he make in lecturing on proverbs?

8. Give the names of half a dozen fables by Æsop and half a dozen by La Fontaine.¹

9. Invent a fable of your own and add a moral.

10. Who said: "There's a moral to everything if you can only find it"? Give illustrations of the person's methods.

11. Write down the titles of six parables from the New Testament, and give the interpretation of any one of them.

Note.—*Gulliver's Travels*, *The Tale of a Tub* (Swift), and *Pilgrim's Progress* (Bunyan) are allegories. A young child reading *Pilgrim's Progress* perceives only the literal meaning—a story of a long journey with many exciting episodes. An older person perceives the second meaning—the Christian life and its many difficulties. Swift's allegories are satires on Church and State.

¹ Carlyle's political fables and R. L. Stevenson's modern fables are well worth looking up.

DOUBLE MEANINGS

READING

It is suggested that the teacher should deal with *allegories*, telling briefly the main idea, and asking the class to interpret.

The following are graduated to suit various ages: *Rip Van Winkle* (Washington Irving); the story of Circe and of the sirens (Homer's *Odyssey*); *Wild Ass's Skin* (Balzac); Stevenson's *Dr Jekyll and Mr Hyde* and *The Bottle Imp* (these might be read aloud); Swift's *Gulliver's Travels* (four voyages¹); Butler's *Erewhon* and *Erewhon Revisited*; Chesterton's *The Ball and the Cross* and *The Man who was Thursday*. (The latter will delight any class.)

(The teacher can select at his discretion. I have omitted *The Pilgrim's Progress* intentionally, but the chapter called "The Interpreter's House" would be useful.)

¹ The last ("The Houyhnhnms") is a terrible satire, and may be too difficult for any but an advanced class.

The Tale of a Tub should be left severely alone on account of its bitterness toward religious sects.

TWENTY-NINTH WEEK

Mixed Metaphors, etc.

REVISION EXERCISES—ORAL

1. Make nouns and adjectives from the following verbs :
acclaim, declaim, exclaim, proclaim, reclaim.
2. What is a spiral staircase? Do not use your hands to illustrate your meaning.
3. Explain the meaning of "Now then!"
4. "Are you as foolish as you look?" Criticize this question.
5. Make one good sentence from each of the following sentences:

- (a) I was going home. I met a man. His face seemed familiar. I did not recollect his name.
- (b) The biplane had been flying well all the afternoon. It collided with a telegraph pole. The biplane fell with a crash. It happened suddenly.

REVISION EXERCISE—WRITTEN

Analyse the following sentences :

- (a) Livingstone discovered the Victoria Falls.
- (b) Navvies were originally called 'navigators.'
- (c) A king sat on a rocky brow.
- (d) A damsel with a dulcimer
In a vision once I saw.
- (e) Let us alone.
- (f) Alone dwell for ever
The kings of the sea.
- (g) The dews of summer night did fall ;
The moon, sweet regent of the sky,
Silvered the walls of Cumnor Hall
And many an oak that grew thereby.

Notice the metaphor in the last sentence and the magic effect on the picture.

MIXED METAPHORS, ETC.

MIXED METAPHORS

"The man had so many irons in the fire that some of them were bound to prove trumps!"

The second meaning is quite obvious: the man had so many schemes that some of them were bound to succeed. But the metaphors are confused and absurd—you cannot speak of tinkering and cards in the same breath!

Here are some more examples of mixed metaphors:¹

- (a) Kissing goes by favour in this web of axe-grinders.
- (b) The thin end of the white elephant.
- (c) We must fight the lions of poverty with the bridge of progress.
- (d) He has reached the top of the tree, and it is now all plain sailing.
- (e) We pursue a phantom; the bubble bursts; nothing remains but ashes.
- (f) The pale face of the British soldier is the backbone of the army.
- (g) The ink on our licences is scarcely dry before we dig it up to see how it is growing.
- (h) Let us all put our shoulders to the wheel and remove this spectre of famine from our midst.

State exactly what is wrong in each example. Also explain the underlying meaning of each metaphor.

Before leaving the subject of mixed metaphors, it might be interesting to note the paradox and the Irish bull. A *paradox* is a truth expressed in the form of *apparent* contradiction, e.g. "The dead are alive for evermore": an *Irish bull* is a *real* (often ridiculous) contradiction of ideas, e.g. "Better be a coward for five minutes than dead the rest of your life."

Personification is a form of metaphor, and means thinking of an abstract idea or an inanimate object as if it were a living person. The artist² paints Hope as a blindfolded figure clinging to a harp with one unbroken string, or Time as an aged man with a scythe and an

¹ All these examples have been heard or read. The second was done for a joke; the rest were quite serious.

² Watts's *Love and Life*, *Love and Death*, *Court of Death*, etc., should be shown.

A YEAR'S WORK IN ENGLISH

hour-glass. The poet thinks of Dawn as a glorious human figure who

Stands tiptoe on the misty mountain-tops.

He personifies mountains, rivers, the sun, the moon, the trees, and many other things. Gray speaks of:

Disdainful Anger, pallid Fear,
And Shame that skulks behind.

Milton has a splendid example in *L'Allegro*:

Sport that wrinkled Care derides,
And Laughter holding both his sides.

Gissing describes

Spring's blue eyes peeping through the rosy clouds.

Longfellow praises the sun whose silver arrows chase the night away: Omar Khayyám pictures the rising sun as a hunter who has caught

The Sultán's Turret in a Noose of Light.

Tennyson describes the sun who

. . . slowly lifts
His golden feet on those empurpled stairs
That climb into the windy halls of heaven.

Milton imagines

. . . the sun in bed
Curtained with cloudy red
Pillows his chin upon an orient wave.

Shakespeare's personifications are wonderful. One might fill pages with examples from the poets. The hills peep over one another's heads; the moon dances on Monan's rill; the still morn goes out on sandals gray; the moonlight sleeps on the bank; the sea smiles or scowls; the waves play leap-frog over the rocks; the trees of the field clap their hands.

Dickens personified extraordinarily. He saw everything alive and conscious. The door-knocker grins; the house is squeezed between two others; Scrooge's house ran into a court to play hide-and-seek; the road stops out of breath half-way up the hill; the bugle is in high spirits;

MIXED METAPHORS, ETC.

the church bell's teeth chatter in his frozen head; the moon runs a race with a coach; the kettle turns obstinate and holds its spout impudently in the air; the wind rushes at Trotty Veck, misses him at the corner, and races back shouting "Here he is!"

EXERCISES

1. Give twenty examples of personification from poetry or prose.

2. Invent six examples of your own.

3. Find six examples of whimsical personification from Dickens. (Any book will do.)

4. If you were an artist how would you depict Fear? What colour would you use? How would you paint a picture called *April*?

5. Read through Keats's *To Autumn* again. The second stanza contains four pictures of Autumn as a person. What are they? Which do you like best? Can you suggest another image?

6. Why is Truth represented as a woman?

7. What do you know about Cupid? Why is he blind? Why should Love be a boy?

8. Write an essay on one of these subjects: (a) "Dreams"; (b) "Castles"; (c) "Irish Humour" (give illustrations); (d) "The Coming of Spring" (use personification).

READING

"Wandering Willie's Tale" (Scott's *Redgauntlet*) or a similar story from the Waverley novels.

THIRTIETH WEEK

Conjunctions

REVISION EXERCISES

Mont Blanc is the monarch of mountains ;
They crown'd him long ago
On a throne of rocks, in a robe of clouds,
With a diadem of snow. BYRON: *Manfred*

1. Pick out all the metaphors and say which are personifications.
2. How many sentences are there? Analyse them carefully.
3. Say what part of speech each word is.
4. Compare the poem with Coleridge's on the same subject.
5. What do you know about Mont Blanc?
6. What is the difference between a high hill and a low mountain?
7. A boy defined a hill as "a field with its back up." What is your opinion of this definition?

Conjunctions join words, phrases, or sentences together.

Examples :

Jack *and* Jill went up the hill. (Joining nouns.)
Cold *and* hot *and* moist *and* dry. (Joining adjectives.)
Slowly *and* sadly we laid him down. (Joining adverbs.)

Other well-known conjunctions are: also, too, well, but, either, or, neither, nor, otherwise, but, still, yet, nevertheless, only, then, so, for, therefore, etc.

Note.—Don't use 'and,' 'so,' 'then' too frequently. It is tedious to listen to a person who joins all sentences with 'and so,' 'well, and then.' If there are scores of good conjunctions ready for use why should we restrict ourselves to two or three?

CONJUNCTIONS

EXERCISES

1. Supply suitable conjunctions in the blank spaces :

- (a) The man travelled slowly — his horse was lame.
- (b) He was afraid — he should arrive too late.
- (c) I cannot go — you promise to come.
- (d) Summer was nearly over — Cæsar determined to start for Britain.
- (e) We will do our best — you have put us on our honour.
- (f) You must come — on Monday — on Tuesday — in any case not on Wednesday — I shall not be at home.

2. Use the word 'before' (a) as an adverb, (b) as a preposition, (c) as a conjunction joining sentences.

KINDS OF SENTENCES

A simple sentence has one subject and one predicate;
e.g. Larks sing sweetly in the spring-time.

A compound sentence consists of two or more simple sentences linked by conjunctions ; *e.g.*

- (a) Cuckoos migrate in winter, (but) robins remain all the year.
- (b) I returned early, (for) there was nothing to do.

A complex sentence consists of one principal sentence with one or more subordinate sentences ; *e.g.*

- (a) I know a bank (where) the wild thyme blows.
- (b) The sentry shouted, "Who goes there?"

Note.—Compound sentences are like people walking together and holding hands. A complex sentence is like a person carrying one (or two) children who cannot walk alone.

Subordinate sentences are dependent upon the principal sentence to make sense. We may compare them to branches of a tree.

Adverbial conjunctions are adverbs and conjunctions at once ; *e.g.* "The old man reached the top of the hill, and there he fell," may be rendered : "The old man reached the top of the hill, *where* he fell."

A YEAR'S WORK IN ENGLISH

Obviously, where=and there.

Similarly, when=and then ;
whence=and thence ;
whither=and thither.

Other adverbial conjunctions are 'whenever,' 'wherever,' 'why,' 'how,' 'whether.'

EXERCISE IN JOINING SENTENCES

Use conjunctions, adverbial conjunctions, relative pronouns, etc.

- (a) The Fat Boy was eating. He fell asleep. He woke.
He went on eating. He fell asleep again.
- (b) Indian canoes are very light. They are made of birch-bark. They can be carried easily.
- (c) The dove left the ark. It returned. It could find no resting-place. It carried a leaf in its beak.
- (d) In Canada the cold is intense. The air is dry and bracing. People can endure dry cold. They cannot endure damp cold.
- (e) Bill Sykes murdered Nancy. He fled from the house. He was haunted by a vision. It gave him no rest. It pursued him wherever he went.

GENERAL EXERCISES

- 1. Nothing is certain; therefore one thing is certain. What is it?
- 2. Give three examples of smart or witty repartee.
- 3. What is the difference between 'subjective' and 'objective' visions? What is a dream, a mirage, Macbeth's dagger, the ghost in Hamlet?
- 4. (a) Write an essay on "Mirrors" or "Instinct"; or, (b) Write a letter to a miser pointing out the absurdity of his life. (Be courteous and convincing at the same time.)

READING

The Merchant of Venice: Shylock's agreement with Antonio and Bassanio, Act I, Scene 3; the casket scenes, II, 7, 9; III, 2; the trial, IV, 1.

The trial scene might be acted by the class.

THIRTY-FIRST WEEK

Interjections

Interjections are exclamatory words and do not form an essential part of the sentence. They really interrupt the flow of words and help to relieve the feelings. Examples: Hurrah! Oh! Ah! Bravo! Hullo! Pooh! Alas! Sometimes a phrase is used in an exclamatory or interjectional sense: Dear me!¹ For shame! Good heavens! Great Scott! and so on. On the whole the English language is not well stocked with interjections, but in reading Shakespeare's or Sheridan's plays we find a number like 'By my halidom!' 'Marry!' and 'Egad!' which have since become extinct.

MORE ABOUT COMPLEX SENTENCES

We may construct a complex sentence from a simple sentence thus:

Simple sentences :

- (a) Titania slept on a *flowery* bank. (Adjective.)
- (b) Titania slept on a bank *of flowers*. (Adjective phrase.)

Complex sentence :

- (c) Titania slept on a bank *where wild thyme and oxlips grow*. (Adjective sentence.)

The last line contains two sentences or clauses one of which springs from and depends upon the other. "Titania slept on a bank" is the principal sentence: "where wild thyme and oxlips grow" is a subordinate sentence qualifying the word 'bank' in the principal sentence.

The man shouted a *message*. (Noun in the object.)

The man shouted, "*Over the gate!*" (Noun phrase in the object.)

¹ 'Dear me!' is from the Italian *Dio mio* and equivalent to the French *Mon Dieu* or German *Mein Gott*. Many of our oaths are of religious origin and are therefore used blasphemously. The meaning of 'Lorlumme' and 'Gorblime' is easy to guess. 'Dash it' is really '— it' and corresponds to Mantalini's 'Demmit.'

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The man shouted, "*I'll jump the gate.*" (Noun sentence or clause in object.)

The last is complex—a principal with a subordinate sentence¹ in the object.

In a compound sentence the conjunction joins equal and independent sentences.

There was a giraffe and it had a sore throat. (Compound.)

There was a giraffe which had a sore throat. (Complex.)

A giraffe had a sore throat. (Simple.)

EXERCISES

1. Change these simple sentences into compound sentences :

- (a) Hidden in the alder bushes, there he waited.
- (b) Springing from bed Scrooge gazed through the window.
- (c) Mr Winkle, having slipped from the saddle, was unable to remount.
- (d) After giving the boy a meal the lady bought him some new shoes.
- (e) Having reached the city of York we decided to stay the night.

2. Change these compound into simple sentences :

- (a) Hiawatha saw the deer and prepared to shoot.
- (b) The deer scented danger and stood still with one foot uplifted.
- (c) The arrow buzzed like a wasp and then struck the deer.
- (d) Iago was delighted with Hiawatha and sang his praises.

3. Change the compound sentences into complex, and *vice versa*. Underline all the complex sentences, with a double line under the subordinate clauses :

- (a) He is a millionaire, yet he is careful of odd pence.
- (b) I chose this car after I had tried four others.
- (c) Tie up your shoe-lace, or you will fall down.
- (d) As the room grew dark, the boy began to feel nervous.

¹ If we say that a complex sentence consists of principal and subordinate clauses we avoid confusion of terms.

INTERJECTIONS

- (e) Do your best and your worst enemy cannot hurt you.
- (f) If you do less than your best your closest friend cannot defend you.
- (g) This is the cat that killed the rat that ate the malt that lay in the house that Jack built.
- (h) They went and told the sexton, and
The sexton toll'd the bell.

GENERAL EXERCISES

1. A lady had seen an aeroplane. Her husband asked if it was going fast. She replied that it was simply flying.

- (a) Express this as one sentence.
- (b) Give the direct speech employed and punctuate accordingly.
- (c) Comment upon the lady's reply.
- (d) How does an aeroplane keep in the air?

2. Say what you know about: Tom Pinch, Tom Traddles, Tom Tulliver, Tom Thumb, Uncle Tom, Tom Cordery, Tom Sawyer, Tom Moore, Tom Hood, Peeping Tom, Big Tom o' Lincoln.

3. Write a good sentence containing all the letters of the alphabet.

4. What do you deduce when you see (a) parallel ripples on a pond; (b) circular ripples on a pond?

5. Write a 'limerick' beginning: "There was a young lady of forty."

6. Relate three humorous anecdotes, explaining which you consider funniest and which next.

READING

Extracts from *Travels with a Donkey*. The first few chapters will probably prove most interesting, but the description of sleeping out under the pine-trees should on no account be omitted.

THIRTY-SECOND WEEK

Prose and Verse

PRELIMINARY EXERCISES

1. What is the difference between a musical sound and a noise?
2. What is a Jazz band? What is ragtime?
3. A famous living writer published a book which he called *Studies in Prose and Worse*. Why is the title amusing?
4. Robert Browning wrote *A Soul's Tragedy* which began in verse and ended in prose. What is Browning's idea?
5. A schoolboy defined verse as "stuff that rhymes." Is this a good definition? Does all verse rhyme? Is everything that rhymes to be considered verse?¹
6. Mark the accented syllables in the following passage:

The m^are was as big as six élephants, and h^ad her f^eet cloven into toes, like Julius C^aesar's horse, with hanging ears like the goats in Languedoc, and a little horn on her back. She was of a burnt-sorrel hue, with a mixture of dapple-gray spots, but above all she had a very long tail; for it was little more or less than the steeple of St Mark's, with hair-plaits wrought within one another, no otherwise than as the beards are upon the ears of corn.

RABELAIS: *Pantagruel*

7. Mark the accented syllables in the following:

Meantime, the r^apíd héavens rolled d^own the líght, and ón the shaded ocean rushed the night. Our men secure, nor guards nor sentries held, but easy sleep their weary limbs compelled. The Grecians had embarked their naval powers from Tenedos and sought our well-known shores, safe under covert of the silent night, and guided by the imperial galley's light.

DRYDEN: *Æneid*

¹ Suppose we make a parallel definition of cake as "something with currants in it." What about sponge cake? Seed cake? Madeira cake? Russian cake? And what about plum pudding, mince pies, Garibaldi biscuits? What is the essential idea of a cake?

PROSE AND VERSE

8. Take a small drum and try to beat time to the two passages above. Which is easier? Why?

Try to march to them. Try to sing them to the tune of *Christians Awake!*

Note.—‘Prose’ really means ordinary straightforward speech. We talk prose practically all our lives. The difference between prose and verse (already discovered) is simply this: the accents occur irregularly in prose and regularly in verse. This regular recurrence of accent is called rhythm. It is a sort of steady throb or pulsation—like the ‘time’ in music. You can drum or march or sing to verse, but not to prose. Rhymes may be present or absent. Much of the finest verse is unrhymed (blank verse), e.g. Shakespeare’s plays, Tennyson’s *Idylls of the King*, Milton’s *Paradise Lost*; but regular rhythm is always present.

It is a great mistake to suppose that verse is artificial or unnatural. An orator begins a speech in plain prose, but as he rouses to his subject and as his emotion grows more intense he unconsciously becomes more and more rhythmical. His final passage (called the peroration) is often delivered like blank verse. That is why the end of a great speech thrills an audience more than the beginning. Prose merges into verse, as verse merges into poetry, and poetry melts into music as the sea melts into the sky on a fine summer day.

When Ruskin is calm and unexcited he writes like this:

The great angel of the sea—rain; the angel, observe,—the messenger sent to a special place on a special errand. Not the diffused, perpetual presence of the burden of mist, but the going and returning of the intermittent cloud.

But as he is carried away by enthusiasm he writes in a style which comes near to verse in its rhythmic movement. For example:

LICHENS

Unfading as motionless, the worm frets them not, and the autumn wastes not. To them, slow-fingered, constant-

A YEAR'S WORK IN ENGLISH

hearted, is entrusted the weaving of the dark, eternal tapestries of the hills; to them, slow-pencilled, iris-dyed, the tender framing of their endless imagery. Sharing the stillness of the unimpassioned rock, they share also its endurance; and while the winds of departing spring scatter the white hawthorn blossom like drifted snow, and summer dims on the parched meadow the drooping of its cowslip gold,—far above, among the mountains, the silver lichen spots rest, star-like, on the stone: and the gathering orange stain, upon the edge of yonder western peak, reflects the sunsets of a thousand years.

The effect of verse in the last words may be emphasized thus:

And far above, among the mountains bleak,
Strange silver gleams. A golden stain appears
Upon the edge of yonder western peak—
Reflects the sunsets of a thousand years.

EXERCISES

1. Pick out all the similes and metaphors in the passages from Ruskin.
2. Open any page of Shakespeare and find out how many syllables he has in each line. Then try poems by Scott and Gray, Longfellow's *Hiawatha*, etc.
3. What are the eight parts of speech? Write brief definitions of each. (Not more than six words each.)
4. Write a sentence containing all the eight parts of speech.
5. Write an essay describing one of these subjects:
(a) "A Tropical Forest"; (b) "The Magic of Twilight";
(c) "April (or May) in England."
6. Write at least twelve lines of rhymed verse on any subject you choose.

READING

1. *The Country of the Blind* (H. G. Wells). This admirable short story is also an allegory which should throw light on the subject of poetry.
2. Miscellaneous verses such as *John Gilpin*, *The Jackdaw of Rheims*, etc.

THIRTY-THIRD WEEK

Metres

EXERCISES

1. What do you understand by a 'monosyllable,' a 'polysyllable,' 'disyllabic,' 'trisyllabic'? Give examples.

2. Where are the accents¹ in: dispute, indisputable, rheumatics, rheumatism, superfluous, superfluity, Belfast, Constantinople, Genoa, Milan, minute, frequent, transubstantiation?

3. Write twelve examples of:

(a) trochees, *e.g.* Tommy, Molly, saucer, beauty, ugly.

(b) iambuses, *e.g.* indeed, mistake, corrupt, Penzance.

(c) dactyls, *e.g.* galloping, Tomlinson, strawberry, motor-car.

(d) anapæsts, *e.g.* interrupt, introduce, Peter Pan.

Note.—Lines of verse are divided into feet which consist of trochees, iambuses, dactyls, or anapæsts. There is therefore one beat or accent in each foot.

Hiawatha is written in trochees, with four feet to each line. Hence the metre may be called *trochaic tetrameter*; *e.g.*

Thén the	fir-tree,	táll and	sómbre,	
Sobb'd through	all its	robes of	darkness,	
Rattled	like a	shore with	pebbles.	

Scott preferred to use iambuses, usually four to a line, and this metre may be called *iambic tetrameter*; *e.g.*

But ére	his fléet	caréer	he tóok	
The dew-	drops from	his flank	he shook;	
Like crest-	ed lead-	er proud	and high	
Toss'd his	beam'd front-	let to	the sky.	

¹ An Englishman says "Póst-office."

An Irishman says "Post-óffice."

A Frenchman says "Post-office" (offéce).

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This might be sung to the tune of *Grace Before Meat*!

Most poets prefer five feet to a line (pentameters), and when the feet are iambuses the metre is called *iambic pentameters*. For examples, see Gray's *Elegy*, Goldsmith's *Traveller*, Milton's *Paradise Lost*, or any of Shakespeare's blank verse.

When poets use three syllables to a foot (dactyls or anapæsts¹) the metre gives an effect like galloping; e.g.

Cannon to | right of them,
Cannon to | left of them.

(*Dactyls*)

To the Lords | of Con-ven- | tion 'twas Clav- | erhouse spoke: |
"Ere crowns | shall be bro- | ken there's crowns | shall be broke." |

(*Anapæsts*. Tune: *Bonnie Dundee*)

EXERCISES

1. Read twenty lines of Longfellow's *Hiawatha* and then twenty lines of Scott's *Lady of the Lake*. Which is more masculine—trochaic or iambic verse?
2. Find half a dozen poems written in iambuses, three in trochees, three in dactyls, and two in anapæsts.
3. Mark the feet of the following lines, and say of what they consist:

- (a) Good people all, of every sort,
Give ear unto my song;
And if you find it wond'rous short,
It cannot hold you long.
- (b) And still they gazed, and still the wonder grew,
That one small head could carry all he knew.
- (c) We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought
- (d) Round him crowd the people crying:
"Tell us all, oh, tell us true."

¹ Amphibrachs also have three syllables, with the accent on the second.

METRES

- (e) God save our gracious King,
Long live our noble King,
God save the King.¹

4. What is the meaning of C.M., L.M., S.M., 7.7.7.7., etc., at the head of hymn-tunes?

5. Find well-known tunes which will fit *John Gilpin*, *Edinburgh after Flodden*, and *The Lay of the Last Minstrel*. For example, try *John Gilpin* to the tune of *While shepherds watched*.

REVISION AND GENERAL EXERCISES

1. Name four classes of words which combine the functions of two parts of speech at once. Give examples.

2. Explain why (a) certain photographs of people seem to look straight at you wherever you stand; (b) if the sun's rays are really parallel, they often appear to be spread out like a fan; (c) if a ship sails a hundred miles due west and then a hundred miles due east, it does not return to the original starting-place.

3. Write an essay on one of these: (a) "The Sort of Story I like best"; (b) "Birds and their Nests"; (c) "Deserts"; (d) "Bells."

READING

From *Kidnapped* (R. L. Stevenson) The portions suggested are: (a) the hero's first night at Shaws, including his uncle's attempt to murder him; (b) the fight in the Round Tower, concluding with Alan Breck's song. This song excellently illustrates the *motif* which inspires verse. Alan Breck, flushed with victory, breaks into rhythmic language as naturally as a bird breaks into song on a spring morning.

Also some of Stevenson's poems. The class might be taught to sing *Over the Sea to Skye*.

¹ Compare the verse written by a Frenchman:

God save our Duke Clarence,
Who brings our King from France.
God save Clarence;
He maintains the glory
Of the British navy;
O God, make him happy!
God save Clarence!

This should be sung aloud.

THIRTY-FOURTH WEEK

Concerning Rhyme

GENERAL EXERCISES

1. State the difference between: (a) 'metre' and 'meter'; (b) 'practise' and 'practice'; (c) 'peninsula' and 'peninsular'; (d) 'brain' and 'mind'; (e) 'a big book' and 'a great book'; (f) 'a town,' 'a city,' and 'a village'; (g) 'a county' and 'a shire.'

2. A famous authoress writes, "The horse was literally flying down the road." Explain why this sentence is probably wrong.

3. Say what is meant by:

- (a) Burning midnight oil.
- (b) Getting into a rut.
- (c) A cat's paw.
- (d) A fish out of water.
- (e) Turning turtle.
- (f) Counting one's chickens before they are hatched.

4. Look up the kettle's song in *The Cricket on the Hearth* (Dickens), and set it down as verse.

5. Describe the varying rhythms of a train as it gradually gathers speed.

6. Write true rhymes to these words: dawn,¹ sea, pearl, kipper, knowing, geranium.

7. Quote examples of bad rhymes from a hymn-book.

Notes.—As we have already seen, some of the finest verse is unrhymed or blank. Nevertheless, although rhyme is not indispensable it frequently adds to the beauty and effectiveness of verse. The line-endings chime, as it were, and the ear listens for them. The rhymes echo each other like bells pealing on a still night.

Scott rhymed his verse in couplets as a rule; for

¹ Beware of Cockney rhymes, wherein the words rhyme only when one is mispronounced; e.g. farce, pass.

CONCERNING RHYME

example, fill, rill; made, shade; red, head; bay, way; borne, horn. Many poets prefer to rhyme alternately, thus: fill, made, rill, shade; red, bay, head, way. Occasionally the first and fourth rhyme together and also the second and third (for these 'sandwich rhymes,' see Tennyson's *In Memoriam*) like this: fill, made, shade, rill; red, bay, way, head.

Campbell's *Hohenlinden* has three successive lines rhyming, and a fourth rhyming with the fourth of the next stanza; e.g. low, snow, flow, rapidly; sight, night, light, scenery. Omar Khayyám's *Rubáiyát* is unique, rhyming the first, second, and fourth, and leaving the third free, thus:

Myself when young did eagerly frequent
Doctor and Saint, and heard great Argument
About it and about: but evermore
Came out by the same Door as in I went.

Sometimes a line has an internal rhyme, as in the first and third lines of the following stanza from Coleridge:

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

(Note the feeling of freshness in the first two lines, and the sense of salt spray in the last two.)

There are many forms in verse, and each one has its own scheme of rhymes.

A bad rhyme jars on the ear like a discord in music. Comic rhymes often add to the amusement of comic verse; e.g.

Once a little cassowary
On the plains of Timbuctoo
Ate a Christian missionary,
Bible, prayer-book, hymn-book too!

Writers of 'limericks' often juggle with spelling thus:

There was a young girl in the choir
Whose voice went up hoir and hoir,
Till one Sunday night
It went right out of sight;
They found it next day on the spoir.

A YEAR'S WORK IN ENGLISH

Robert Browning and Mrs Browning used extraordinary rhymes at times. Examples may be noted in *The Pied Piper of Hamelin* and *A Portrait*. Tennyson and Swinburne, on the other hand, treated their rhymes carefully, almost reverently.

EXERCISES

1. What is the double meaning of the stanza quoted from Omar Khayyám?
2. Define a diameter, a trimeter, a tetrameter, a pentameter, a hexameter, an octometer. Deduce the meaning of each prefix from an examination of words with similar prefixes (disyllabic, pentagon, etc.)
3. Read through a Shakespearean sonnet and compare its rhyme-scheme with that of a sonnet by Wordsworth or Keats.
4. Explain the difference between a male rhyme and a female rhyme.
5. Tom Hood once tried to write a poem in blank verse that rhymed! Why is this impossible? How do you think he attempted it?
6. Write either an essay or a poem on one of these subjects: (a) "A Desert Traveller's Dream of an Oasis"; (b) "Caves"; (c) "If Wishes were Horses"; (d) "Stars."

READING

Tennyson's *The Lotos Eaters* and *The Lady of Shalott*; Longfellow's *The Day is Done*; Chaucer's *Emilia in the Garden* (Dryden's translation); Kipling's *If, Mother o' Mine, Recessional*, etc.

Also (for relief) a short story by W. W. Jacobs—one of the "Bob Pretty" stories, for instance.

The Lotos Eaters is a poem of wonderful skill. Its dreamy, somnolent effect is admirably achieved; the state of mind inspired by the lotos is vividly portrayed.

The poem should be followed by an antidote—verses with 'kick' and 'movement' in them to counteract the languor and lethargy of *The Lotos Eaters*.

Browning's "O the wild joys of living!" (from *Saul*) or Sir Henry Newbolt's *Vitai Lampada* might be useful here.

THIRTY-FIFTH WEEK

Alliteration, etc.

REVISION EXERCISES

1. Use the word 'well' as a noun, an adjective, a verb, an adverb, a conjunction, and an interjection.
2. Use the word 'writing' as a gerund and as a participle.
3. Analyse the following sentences:
 - (a) Spring speaks again and all our woods are stirred.
 - (b) On either side the river lie
Long fields of barley and of rye.
 - (c) Up and down the people go.
 - (d) There she weaves by night and day
A magic web with colours gay.
 - (e) She knows not what the curse may be.
 - (f) Out flew the web and floated wide ;
The mirror crack'd from side to side ;
"The curse is come upon me," cried
The Lady of Shalott.

Say which sentences are simple, which compound, and which complex.

4. State the difference between: (a) prose and verse; (b) rhyme and rhythm; (c) rhythm and metre; (d) praise and flattery; (e) melody and harmony.

Notes.—*Alliteration* means the repetition of consonants for the sake of effect; e.g.

The furrow followed free.

Past purple peaks of dusk and dawn.

Five miles meandering with a mazy motion.

The repetition of 'm' gives a half dizzy, half sleepy feeling, just as 'l' gives a beautifully liquid effect. Notice the hard rocky sounds of

The bare black cliffs clanged round him

As he based his feet on juts of slippery crag

That rang sharp-smitten with the dint of armed heels,

A YEAR'S WORK IN ENGLISH

and the change to

Lo! the level lake,
And the long glories of the winter moon.

Compare these three lines :

A damsel with a dulcimer.
A maiden with a dulcimer.
A maiden with a harpsichord.

The first alliterates 'd' and 'm' as well as the 's' sound. The second alliterates 'm' only. The third has lost its alliteration.

Coleridge used the first, of course, because it is the most musical. But alliteration must not be overdone, lest it become tiresome. The letter 's' when used too frequently makes the lines hiss like snakes. (Note the hymn *Sweet is the sunlight*.)

One of Swinburne's finest lines alliterates 'l', 'r', 'p,' and 's' with an effect like music :

Light that runs and leaps and revels through the spring-
ing flames of spray.

Assonance is the repetition of vowel sounds. The long vowels may induce a feeling of sadness or desolation; e.g.

Break, break, break,
On thy cold grey stones, O sea!

TENNYSON

or of vastness; e.g.

And silence settled, wide and still,
On the lone wood and mighty hill.

SCOTT

Short vowels are lighter in movement :

Come and trip it as you go,
On the light fantastic toe.

MILTON

or

Philomel, with melody
Sing in our sweet lullaby.

SHAKESPEARE

Note in the last example the poise of the first line, 'with' being the centre. This couplet contains examples of both assonance and alliteration.

ALLITERATION, ETC.

EXERCISES

1. Search through any volume of miscellaneous poems, and select a dozen examples of alliteration and of assonance. Which poets use them most aptly?

2. When are 'w' and 'y' considered vowels?

3. Which consonants could we afford to lose altogether?

4. In how many ways can you represent the long 'a' vowel? (Professor Skeat says there are twenty.)

5. A boy defined a crab as "a red fish that crawls sideways." How many mistakes did he make?

6. Do you consider the North Sea and the Bristol Channel well named?

Is a volcano a 'burning mountain'?

7. Compare a Greek washing-day (*Odyssey*, Book VI, near the beginning) with a modern British washing-day.

8. (a) Write an essay on "Sunday in our Country"; or, (b) Write a conversation between a bull and a locomotive concerning right of way.

READING

A short story by Kipling—there is abundance of choice; for example, *Baa, Baa, Black Sheep*, or *The Man who would be King*, or *Wee Willie Winkie*.

THIRTY-SIXTH WEEK

Onomatopœia, etc.

GENERAL EXERCISES

1. Study this stanza carefully :

One shade the more, one ray the less,
Had half impair'd the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face,
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

2. What is the rhyme scheme?
3. What is the rhythm?
4. Give examples of metaphor, alliteration, and assonance from the above.
5. How should the passage be recited?
6. Study each word separately and suggest improvements.
7. Say to what part of speech the following belong : one, more, half, grace, which, waves, express, how, dear, or.

Notes.—Poets sometimes attempt to reproduce sounds in language, and this imitation is called *onomatopœia*. In Browning's *How They Brought the Good News* you can hear the sound of galloping horses,¹ as in

'Neath our feet broke the brittle bright stubble like chaff.

Tennyson is particularly good in his rendering of sounds. We hear the rooks cawing and the doves cooing in his *Maud*; we hear the sounds of a smithy in

Shock'd like an iron-clanging anvil bang'd with hammers;
and the thrush's song in :

"Summer is coming, summer is coming.
I know it, I know it, I know it.
Light again, leaf again, life again, love again."
Yes, my wild little Poet.

¹ Cf. *Young Lochinvar* (Scott) or *The Northern Farmer* (Tennyson).

ONOMATOPŒIA, ETC.

and one of his most famous efforts runs :

The moan of doves in immemorial elms
And murmuring of innumerable bees.

Tennyson can make us hear the laughter of the brook, the roll of the breaker, the sounds of the beach, the church bells calling to one another from hill to hill.

Good verse is like music (*a*) in its regular 'time' or rhythm; (*b*) in its tunefulness—its pleasant lilt, its cadences, its sweet melodies, and rich harmonies (alliteration and rhyme give the effect of musical chords and arpeggios); (*c*) in its beauty—nouns like jewels, adjectives that flash with colour, verbs that blaze with light.

To some people certain lines of poetry suggest music, colour, and perfume all at once. There are scores of devices by which a poet may appeal to our sense of beauty.

Rhythm (and often rhyme) make verse as distinguished from prose: beauty makes good verse as distinguished from indifferent verse or doggerel: but poetry is higher than good verse, because it possesses some inimitable quality (inspiration or magic) that appeals to the imagination. Fine prose may be nearer to poetry than passably good verse. Poetry is to verse what honour is to honesty.

EXERCISES

1. What is the difference between good prose, good verse, and poetry?
2. Make a list of half a dozen poems which you have enjoyed reading.
3. Quote any lines that have haunted you for some time after reading them.
4. Write an essay on one of the following: (*a*) "Dialect"; (*b*) "Popular Songs of To-day"; (*c*) "The East."

READING

Tennyson's *The Northern Farmer* and *Dora*; Arnold's *Rugby Chapel* or *The Scholar Gipsy*; selections from Wordsworth.

A comedy like *She Stoops to Conquer* (Goldsmith) or *The Rivals* (Sheridan).

THIRTY-SEVENTH WEEK

Poetry and Verse

AFTER last week's study it will be seen that poetry is a rare and beautiful thing. It must not be imagined that our great poets write poetry all the time. Sometimes they write poor or indifferent verse; often they write very good verse; occasionally—as by a wave of enchantment—they reach the heights of poetry. Tennyson threw his *Brook* into the wastepaper-basket, but it was rescued by a servant-girl. Wordsworth ought to have thrown scores of his verses into his wastepaper-basket—but didn't. It is unfortunate that people often know a poet's worst work (e.g. Tennyson's *The May Queen*, Milton's *Let us with a Gladsome Mind*) and never discover his best.

There may be more real poetry in a single line than in whole pages of verse. The miracle of Cana—the changing of water into wine—might be described in several hundred lines of verse. Actually it was done in one short line of Latin which may be translated: "The conscious water saw its God—and blushed." True poems appear more beautiful every time we read them. A second-rate verse may please us the first time, but it seems poorer every time we re-read it. It is one of the tests of poetry that it endures without losing its charm. It is endowed with immortal youth.

All good works of art 'grow' upon one. The more we see (or hear) the more we appreciate them. Second-rate work often appeals immediately, but its glamour never lasts. It is therefore impossible to judge a poem, a book, a song, a picture, or an opera by first impressions. Only an expert can tell true gems from imitations.

Again, Browning may give us magnificent ideas in careless language, while Swinburne may give us careless ideas in magnificent language.¹ Each poet has his own excellence, and it is practically impossible to say that Keats is better

¹ This does not mean that Swinburne lacked ideas: he wrote *Hertha*. Nor does it imply that Browning lacked technique: he wrote *Dramatic Lyrics*.

POETRY AND VERSE

(or worse) than Shelley, or that Byron excels Tennyson (or *vice versa*).

Nevertheless, it is generally admitted at the present day that Shakespeare and Milton are among the world's six greatest poets.

EXERCISES

1. Say where these lines occur :

- (a) Youth's a stuff will not endure.
- (b) Tears, idle tears, I know not what they mean.
- (c) Wisdom is better than rubies.
- (d) Where ignorance is bliss, 'tis folly to be wise.
- (e) You heard as if an army muttered.
- (f) The best laid schemes o' mice an' men.
- (g) Freedom shrieked when Kosciusko fell.
- (h) The witchery of the soft blue sky.

2. Supply the words missing from the following verse :

Sleep on, and — of Heaven awhile,
Though shut so close thy — eyes,
Thy — lips still wear a —,
And move, and breathe delicious — !
Ah, now soft blushes — her cheeks
And mantle o'er her neck of — :
Ah, now she murmurs, now she —
What most I — and fear to know !

Compare your version with your neighbour's.

3. Say what you know of John the Baptist, St John, John Bunyan, John Calvin, John Knox, John Wesley, John Milton, John Gilpin, John Halifax, and John Keats.

4. Name twelve famous pictures which you have seen, and describe one in full.

5. Describe a picture you would like to paint if you had the skill.

READING

Selections from Tennyson's *Maud* ; poems from a good anthology like the *Oxford Book of Verse* ; the eruption of Vesuvius from the concluding chapters of *The Last Days of Pompeii* (Lytton).

THIRTY-EIGHTH WEEK

Kinds of Poetry

REVISION EXERCISES

1. Analyse carefully: "Yet saw I where the bolt of Cupid fell."

Say what part of speech each word is.

2. Use 'saw,' 'bolt,' and 'fell' as nouns, 'fell' as an adjective, and 'where' as an interrogative adverb.

3. Where can you read about (a) Nydia, and (b) Lydia?

4. Mention any novels, poems, or plays which deal with blindness.

5. Write down a stanza of verse which suggests waltz time and another suggesting a polka.

6. Longfellow's windmill is made to talk about itself as a giant with granite jaws who devours wheat, oats, rye, and "grinds them into flour."

What figure of speech is this?

Compare the words 'grind' and 'flour.' Could you guess their meanings if you were a foreigner?

7. Explain the difference between: 'cereal' and 'serial'; 'celery' and 'salary'; 'cemetery' and 'symmetry'; 'ceiling' and 'sealing.'

Make a pun or riddle involving one of the above pairs of words.

Note.—It has already been explained that good verse gives pleasure to the senses—especially to the ear—while poetry appeals to the emotion through imagination. Word-witchery, word-jewellery, flashing phrases, and mellifluous language do not make poetry: they are merely the means by which the poet's idea reveals itself. A beautiful dancer like Pavlova expresses herself through her limbs, but arms and legs do not necessarily make a dancer. The legs represent rhythm, the arms are perfect rhymes.

Poetry has many ways of expressing itself. A Gothic cathedral is a poem in stone; a Turner landscape is a

KINDS OF POETRY

poem on canvas; a Beethoven symphony is a poem in music; a thunderstorm is epic poetry, moonshine is lyric, a deed of heroism is dramatic. These are all forms of poetry. The poem which is interpreted in fine language (or beautiful verse) might also be expressed in music or painting or sculpture.

Epic poetry deals with great deeds—brave battles or adventurous journeys. Examples: Homer's *Iliad* and *Odyssey*, Milton's *Paradise Lost*, Tennyson's *Idylls of the King*. Some great novels like *Les Misérables* (Hugo) or *Heart of Midlothian* (Scott) are epics in prose.

Dramatic poetry is intended to be acted. We generally divide it into comedies, tragedies, and melodramas. *The Frogs* (Aristophanes) and *As You Like It* (Shakespeare) are comedies; *Oedipus Rex* (Sophocles) and *Macbeth* (Shakespeare) are tragedies. Melodramas are generally distinguished from dramas (comedy or tragedy) by their exaggerated excitements: they are amusing where they are intended to be thrilling. A tragedy written by a dramatist who lacks a sense of humour is often unintentionally funny, just as many blood-curdling stories are. Examples are not worth quoting.

Lyric poems are generally short and beautiful. They were originally composed for singing to the lyre, and include rondels, triolets, love songs, sonnets, etc.

Didactic poems are written to teach or instruct. Examples: *The Task* (Cowper), *The Essay on Man* (Pope).

Ballads are stories in verse; for example, *The Nut Brown Maid* (Anon) and *Border Ballads*. They are frequently epic in quality.

Elegies are written in memory of a person who is dead; for example, *Lycidas* (by Milton), *Adonais* (by Shelley).

There are dozens of other kinds of poetry, and some poems cannot be classified at all.

EXERCISES

1. Give the names of twenty plays by Shakespeare, and divide them into comedies and tragedies.
2. What plays in verse do you know other than Shakespeare's?

A YEAR'S WORK IN ENGLISH

3. What is the meaning of exit, exeunt, aside, soliloquy?
4. What are the advantages and disadvantages of having fine scenery?
5. What plays are being advertised during the present week?
6. Say who wrote *Coriolanus*, *St Patrick's Day*, *The Beggar's Opera*, *The Importance of being Earnest*, *Kismet*, *Charley's Aunt*, *Abraham Lincoln*, *The Walls of Jericho*, *Hobson's Choice*, *His House in Order*, *Justice*, *Major Barbara*, *Peter Pan*, *The Blue Bird*, *Cyrano de Bergerac*.
7. State where the following can be found: Mrs Malaprop, Christopher Sly, Falstaff, Sydney Carton, Captain Brassbound, Wendy, Lady Teazle.
8. (a) Describe a visit to the theatre, and include an outline of the play; or (b) Explain why many people object to going to theatres.

READING

A modern one-act play like *The Dear Departed* (S. Houghton) or *The Price of Coal* (H. Brighouse).

THIRTY-NINTH WEEK

Doggerel and Parodies

EXERCISES

1. Why do modern playwrights decline to use the aside and the soliloquy?
2. What is an anachronism? Give three actual examples from plays or stories and invent three others.
3. What is a Malapropism? Give examples.
4. What is a Spoonerism? Invent illustrations.
5. Say who wrote the following sonnets: (a) *Westminster Bridge*; (b) *Letty's Globe*; (c) *On His Blindness*; (d) *On First Looking into Chapman's Homer*; (e) *Ozymandias*.

Note.—The poorest sort of verse is called doggerel. The rhymes may be correct and the rhythm accurate; but if the language be trite, the thought commonplace, the sentiment cheap, the verse is doggerel. Sometimes doggerel is written for fun, as, for example:

SWITZERLAND

This is the land of ice and Alps;
Some people fall and break their scalps!

Or

O bury Bartholomew out in the woods,
In a nice little hole in the ground,
Where the bumble-bees buzz, and the woodpeckers sing,
And the straddle bugs tumble around!

One can forgive this because it is intentionally comic, but when doggerel is serious one can only feel exasperated. In a hymn-book it is unpardonable, yet there is more doggerel than poetry in most hymn-books. Imagine a congregation solemnly singing:

Ye finny monsters of the deep
Your Maker's praises shout;
Ye little codlings on the banks,
Come wag your tails about!

A YEAR'S WORK IN ENGLISH

The humour saves this from being banal. Most doggerel is deficient in humour.

Parodies are caricatures of serious poems. They are written to ridicule or 'poke fun,' as we say. A parody of doggerel is amusing enough, but a parody of fine poetry is inexcusable. Lewis Carroll wrote some clever parodies in *Alice in Wonderland* and *Through the Looking-Glass*; for example, *You are Old, Father William* (a parody of Southey's serious verses) or *Beautiful Soup* (a parody of *Beautiful Star*). There are hundreds of brilliant parodies in the world. Some of the best have been written by Mr J. C. Squire.

Here is an extract from an old parody :

Not a sou had he got, not a guinea or note,
And he looked so confoundedly flurried
As he bolted away without paying his shot
And the landlady after him hurried. . . .

We carried him home and we put him to bed,
And we told his wife and his daughter
To give him, next morning, a couple of red
Herrings and soda-water.

Slowly and sadly we all walked down
From his room in the uppermost storey;
A rushlight we placed on the cold hearth-stone,
And we left him alone in his glory.

EXERCISES

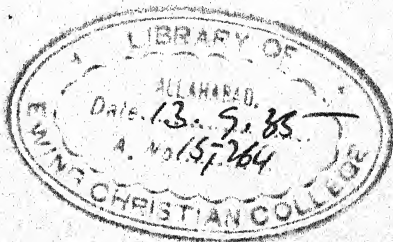
1. Write a parody of any poem you dislike.
2. Give the names of several writers of good hymns.
3. In making a song, which do you think should be written first—words or music? Give reasons for your answer.
4. Give names of half a dozen fine songs.
5. Mention the names of any famous singers of whom you have heard.
6. (a) Why is a violin considered finer than a banjo
(b) Which is the finer instrument—an organ or a piano?
(c) What is the meaning of 'pianoforte'?

DOGGEREL AND PARODIES

- (d) Explain the meanings of *pp*, *ff*, *crescendo*, *staccato*, *allegretto*, *con fuoco*?
- (e) What is meant by saying that a voice has 'colour'?
- (f) Why do some people think a harmonium is more suitable for Sundays than a piano?
7. Say what is wrong with these advertisements:
- (a) Lost, an umbrella by a gentleman with bone handle and steel ribs.
 - (b) Lost, a French poodle by a lady wearing a brass collar and answering to the name of Juno.
 - (c) For sale, a bull-dog. Will eat anything. Very fond of children.
 - (d) Wanted, a room by two gentlemen about thirty feet long.
 - (e) Wanted, by a lady, her passage to New York. Willing to take charge of children and a good sailor.
8. Write an essay on one of these subjects: (a) "Money-boxes"; (b) "Public Spirit"; (c) "Competition versus Co-operation"; (d) "An Ant's Journey across a Garden."

READING

St Cecilia's Day (Dryden) (note the imitative effects of the different instruments); *La Belle Dame sans Merci* (Keats); extracts from *Kim* or *Stalky & Co.* (Kipling).



FORTIETH WEEK

Miscellaneous

Famous poets of to-day:—John Masefield (Laureate), Alfred Noyes, Rudyard Kipling, Sir John Squire, Ralph Hodgson, W. H. Davies, W. B. Yeats, Robert Graves, T. S. Eliot.

Famous novelists of to-day:—H. G. Wells, J. B. Priestley, Norman Douglas, Charles Morgan, Sir Philip Gibbs, Frank Swinnerton, Hugh Walpole, Eric Linklater, Louis Golding, Aldous Huxley, Sinclair Lewis, Compton Mackenzie, Clemence Dane, Kathleen O'Brien, Mary Borden, Rose Macaulay, Virginia Woolf, Helen Simpson, Phyllis Bentley.

These are not arranged in order of merit. There are plenty more, but the above are worth remembering.

EXERCISES

1. What is an opera? Name any famous ones you know.
2. Correct the mistakes (if any) in the following:
 - (a) This present is from Billy and I.
 - (b) Me and Tom done it quicker nor anybody else.
 - (c) I haven't never got nothing to give away.
 - (d) This is the old man what I spoke to you about.
 - (e) He were that tired he could hardly stand.
 - (f) Harry returned back home again.
 - (g) When a person is ill they have to go to bed.
 - (h) There is still a few red deers left in the park.
 - (i) The sign is creaking and makes ghostly noises.
 - (j) Wet nights are things that most people dislike, especially when one has arranged to go out somewhere or go to a treat or party.
 - (k) The reason why I like Saturdays best is because we only work half a day.
 - (l) This day is supposed to be a solemn day; there is nothing to do only read.

MISCELLANEOUS

- (m) The sportsman nearly killed a hundred grouse.
- (n) These laces were bought off a tramp.
- (o) I have only spoken to him twice.
- (p) These are them as you wanted.
- (q) The best kind of story I like reading is Red Indian tales.
- (r) You won't mind me mentioning it, will you?

3. Analyse the following and say what part of speech are the underlined words :

- (a) What will Mrs Grundy say?
- (b) He is off the wisest man who is not wise at all.
- (c) If thou wouldst view fair Melrose aright,
Go visit it by pale moonlight.
- (d) While stands the Coliseum, Rome shall stand.
- (e) We left him alone with his glory.
- (f) She brought forth butter in a lordly dish.
- (g) Tarry at Jericho until your beards be grown.

4. Point out the mistakes in this letter :

DEAR NORA,

I have written this letter to say that you have three alternatives. If, under the circumstances, you are averse to marrying me, neither Peter or John are impossible. Of the two Peter is ugliest. I should be glad if you will let me know who you chose. Please reply as quick as possible.

Your's truly,
EDWIN

5. Fill in the missing words :

A doctor's — is written in Latin.

The — of the dinner was in French.

Musical terms are generally expressed in —.

6. (a) If a shadow suddenly moves, what do you infer?
(Two answers.)

(b) If a man cannot chop through a thin piece of wood in a dozen strokes, what do you deduce? (Three or more answers.)

7. (a) Write a poem about yourself—serious or comic,
or (b) Draw a family crest for yourself with an appropriate motto.

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8. Write three testimonials about yourself: (a) supposed to be written by your schoolmaster, (b) supposed to be written by a truthful sister or brother, (c) supposed to be written by your chief enemy.

9. Here are seven names for a well-known heavenly body:

sol (Latin), *soleil* (French), *helios* (Greek), *Sonne* (German), *hi* (Japanese), *geezis* (Red Indian), *sun* (English).

Which seems most suitable?

Which languages appear to be nearly related?

10. Why does a lost man often wander in a circle?

11. Without using a dictionary, define a circle, an ellipse, a penknife, a horse, and jam.

12. Here are several anecdotes. Arrange them in order of merit, the most humorous being first.

(a) *Teacher*: "Where's Bobbie to-day?"

Molly: "In bed, sir."

Teacher: "Is Bobbie ill, then? What's the matter with him?"

Molly: "We were having a competition seeing who could lean farthest through the window—and Bobbie won!"

(b) The donkey was worth ten pounds, but the man paid fifty because of its fine pedigree. The donkey died shortly afterward, so the man decided to keep the pedigree for himself.

(c) An Irishman was on a donkey which became very excitable and finally managed to get its hind foot through the stirrup. Seeing the animal's predicament the Irishman remarked: "Neddy! Neddy! If you're coming on, I'm going off!"

(d) A donkey refused to move another inch, and its owner went to a chemist for assistance. The chemist injected morphia, and the effect was remarkable: the donkey set off at express speed and was soon a speck in the distance.

"How much have you given him?" asked the man in consternation.

"Merely four drops," replied the chemist.

"Then give me eight drops, quick; I've got to catch that beast!"

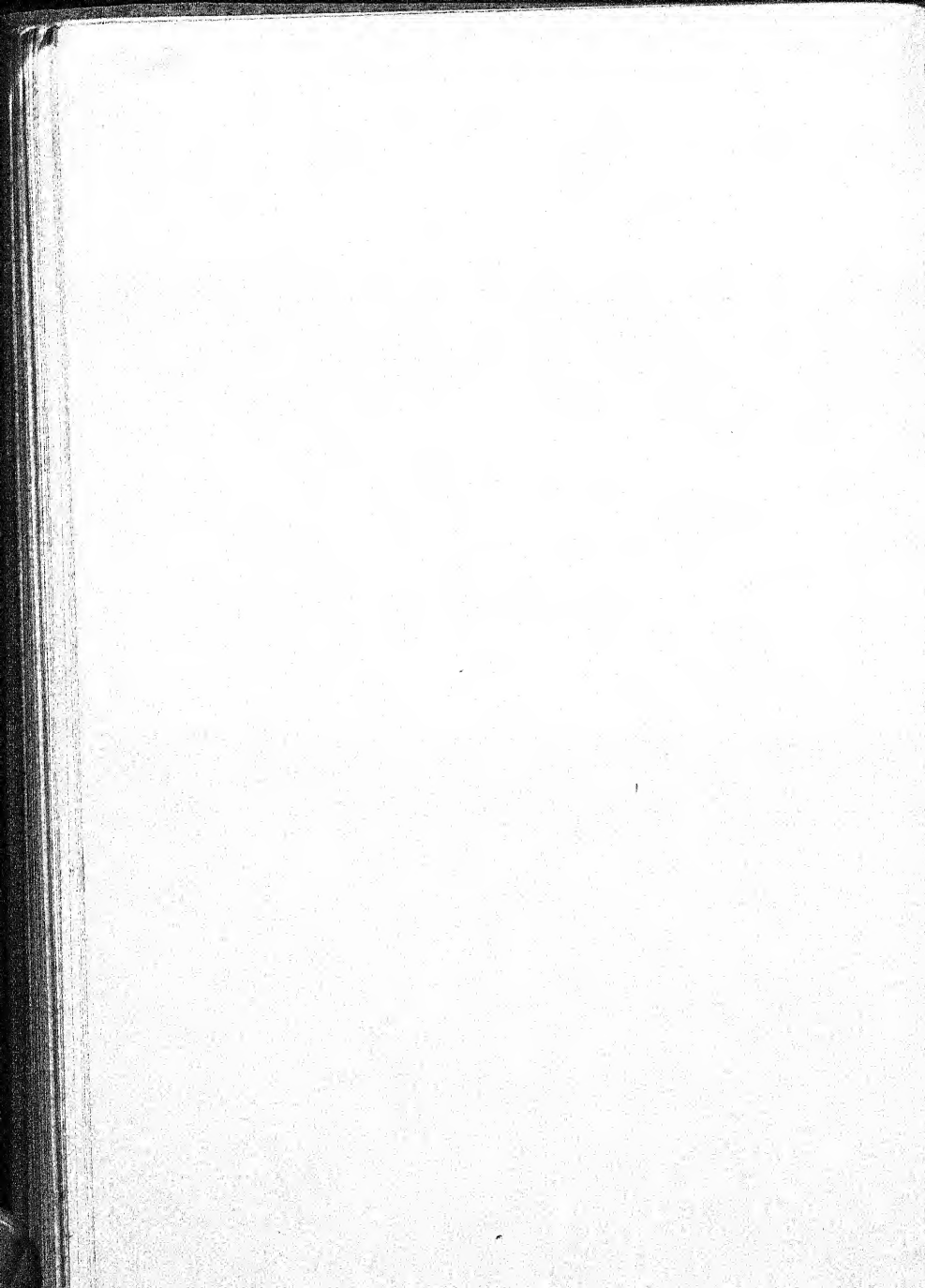
MISCELLANEOUS

- (e) "Good-bye, old friend," said Mr Brown to Mr White, who was leaving the town. "We don't belong to the same chapel, but, after all, we have both been doing the Lord's work—you in your way, and I in His."
- (f) Dr J. Smith and Rev. J. Smith lived in the same street. Dr J. Smith went to India, and three weeks later Rev. J. Smith died. A telegram arrived for Mrs Smith, and was delivered to the wrong house, *i.e.* it was delivered to the parson's widow. The message ran: "Arrived safely heat terrific."

READING

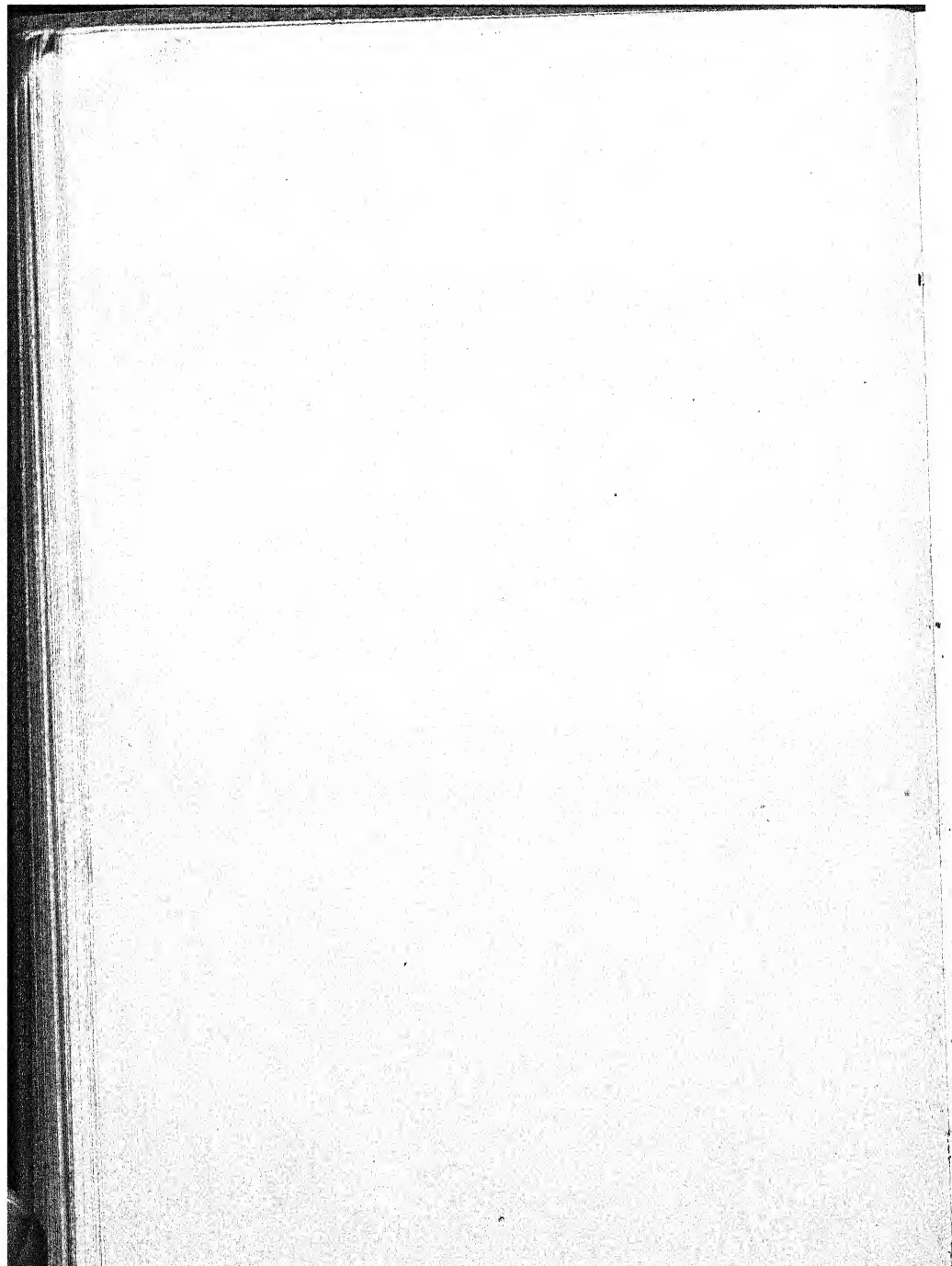
Extracts from *Les Misérables* (Victor Hugo).

Suggestions: Cosette's early days, vol. i.; the fight at the barricade, vol. ii.



PART II

E*



TEN RULES FOR WRITING ENGLISH

1. Write neatly.
2. Spell correctly.
3. Remember the simple rules of syntax.
4. Do not neglect the punctuation.
5. Vary the form and length of your sentences.
6. Avoid slang and hackneyed expressions.
7. Take care in joining your sentences—smooth out the lumps and fill up the gaps.
8. Arrange your thoughts according to a definite outline, putting each section into a separate paragraph.
9. Search out the most vivid words and the most telling phrases to express your meaning as exactly as possible.
10. Aim at giving your own ideas rather than at quoting those of other people. Originality and fresh imagination should be employed to make every line really interesting.

* * * * *

When a boy first learns to ride a bicycle he is obliged to keep certain important rules constantly in the forefront of his mind. He has to remember, for instance, to keep to the left side of the road, to ring his bell when a pedestrian gets in his way, to turn the front wheel toward the side to which the bicycle itself leans, to keep a sharp look-out, and at the same time to keep an eye on the wheel. If his attention relaxes for a few moments he meets with disaster.

But when the boy has had more experience of cycling he no longer needs to concentrate his attention on these rules for learners. He will obey them unconsciously. They will retreat to the background of his mind, and he can think of other things—the people on the pavement, the scenery on either side—or he may carry on a conversation with a fellow-cyclist. He may forget that he is on a bicycle altogether, and find himself at his destination without remembering how he got there.

It is the same with writing. A novice has to remember

A YEAR'S WORK IN ENGLISH

the rules of good writing, spelling, grammar, punctuation, etc.; but with a little practice he should keep these rules unconsciously, thinking only of the subject he is describing.

Years ago an examiner was satisfied if the mechanical rules were kept, and rarely demanded much originality of matter or vividness of expression. To-day the examiner thinks most of the last two or three rules. One may easily keep all the rules from 1 to 8, and yet write a totally uninteresting composition. These early rules are not to be ignored, however; they should be carried out unconsciously. Table manners have to be taught emphatically in the nursery, but the grown-up person practises them from habit.

REMARKS ON THE TEN RULES

1. *Writing*.—Until recently schoolmasters used to expect all their scholars to write in the same style. They are satisfied now if the writing is legible and neat. Careless writing wastes people's time and occasionally leads to disaster. (Napoleon lost a battle through bad writing.) We have lost the art of writing beautifully as people used to write in times past; but we have invented the typewriter. In the rush of modern life we have not the leisure to write as the old monks did when they copied out their wonderful manuscripts. At the same time, we like to see good paper, good printing, and clear handwriting. An essay well set down is like a dinner tastefully served.

2. *Spelling*.—Many geniuses have spelt badly, but their genius was recognized in spite of their spelling. Do not try to be original in your spelling. Keep a dictionary close at hand, and consult it whenever you are in doubt.¹

¹ Here is a list of common words frequently misspelt. Look at them carefully, for we learn by sight more readily than by sound: ache, acres, amusement, arctic, baptize, beginning, bicycle, Britain, Briton, Brittany, broccoli, catarrh, cauliflower, celery, chief, Christian, chrysanthemum, cupboard, dahlia, delicious, difference, disappear, disappoint, embarrass, excitement, exciting, fidgety, fiery, fortunately, gaol, gauge, gauze, gipsy, gorse, grammar, harass, height, immediately, independent, joyful, judgment, lettuce, mischievous, museum, obliging, parallel, peculiar, phlox, phosphorus, pneumonia, potato, receive, religious, rhubarb, salary, science, seize, separate, shepherd, siege, sieve, sincerely, theatre, truly, unmistakable, until, usually, vacuum, village, villain, weather, weird, whether, writing, yacht.

RULES FOR WRITING ENGLISH

3. *Rules of Syntax.*—These are obeyed unwittingly by all who are accustomed to speak and read good English. They are known without being learnt. Nevertheless, all the important rules have been pointed out during the course of the year's work, and it would be useful practice to spend half an hour looking them out and copying them down for reference.

4. *Punctuation.*—There is a special section on this subject a little farther on in the book. Most of the principles of punctuation are based upon common sense.

5. *Variety.*—No one likes to read a passage in which the sentences are monotonously alike. Some writers employ only short sentences, and the result is jerky and 'staccato' (as musicians say) when read aloud. Others, like Ruskin, prefer long, involved, and complicated sentences which cannot be read aloud without pausing for breath. Try the passage on the "Beauty of Water" at the end of the lesson on *précis*.

6. *Slang and Hackneyed Expressions.*—In everyday speech we use certain words quite incorrectly; that is to say, we have warped or distorted their meaning till they are in danger of losing their essential significance. The word 'nice' meant 'exact,' 'silly' meant 'innocent,' and it was no insult, formerly, to call a child a 'brat' or an 'imp.' During recent years there has been a tendency to spoil the real meaning of words like 'dreadful,' 'awful,' 'fearfully,' 'frightfully,' and many others. We talk carelessly of an 'awfully nice dinner' or a 'frightfully keen student.' A man is often described as being 'jolly fine' or 'jolly decent,' and wet weather is frequently described as 'rotten' or 'beastly,' while fine weather is pronounced 'ripping' or 'champion.' We once overheard a girl saying: "I admire that violinist—he looks so beastly inspired!"

In casual conversation this misuse of common words may not appear very serious, but in written language it should be avoided on every possible occasion. In talking to a friend, a man may call his clothes his 'togs' and his rooms his 'digs,' but such words should be shunned in essays, stories, and public speeches.

Hackneyed expressions are used by people who are too

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idle or too stupid to think of alternative renderings. A little farther on there is a special page devoted to these worn-out phrases which everybody is tired of hearing.

7. *Lumps and Gaps*.—You may not notice these defects of style until you begin to read aloud what you have already written. Good prose (and good verse) should read smoothly and fluidly, without clumsy expressions and awkward pauses. There should be no jolting or jerking, no irritating repetitions (unless they are intentional).

Here are a few examples of 'lumps':

- (a) Since the War nearly every tramp tells us he has been to the War.
- (b) They were engaged in building a large building.
- (c) He had a good stock of goods.
- (d) Most of them were almost ready, and had already begun

Here are a few examples of 'gaps':

- (a) I noticed a man and woman. They were busy in a garden.
- (b) We went about a mile and then it began to rain, so we had to shelter for a time.
- (c) The aviator descended in a field, and there were a number of farm-labourers working in it.

8. *Outlining and Paragraphing*.—This subject is treated in a special exercise farther on.

9. *Vividness of Description*.—Good writers are in the habit of discovering or inventing phrases that hit off their meaning so admirably that we never forget them. For example, Stevenson describes the "tall, tallowy man" in *Treasure Island*; Kipling mentions a peasant whose face was "blank as the back of a spade"; Wells sees a man collapse on the stairs "like a bag of boots"; Dickens pictures a railway porter whose hair stood on end "as if a magnet were held above it," and a youth with a slight moustache as if "he had smeared his upper lip with gingerbread."

The lessons on similes, metaphors, and adjectives will provide numerous other illustrations of the art of making a description at once arresting and effective.

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10. *Originality and Imagination.*—Try to say something fresh about every subject you describe. Don't waste ink, paper, effort, and time in telling the teacher that a dog has four legs or that a cat has whiskers. Such information may be welcome from a boy of six, but a boy of twelve (or more) should discover something more original. Why not discuss the dog's sense of humour, or the cat's air of royal dignity? Why not write about Landseer's pictures of dogs, or Louis Wain's drawings of cats? If you have read some of the Waverley novels you will be able to do a most fascinating essay on the dogs of fiction, for Scott was a great dog-lover. If you are fond of dogs, you should read *White Fang*—a splendid story by Jack London—or *Rab and his Friends* by Dr Brown, and then give an account of some particular dog which you know intimately. Mr Coulson Kernahan once said that to keep an Aberdeen terrier was as solemn a responsibility as having a son in the ministry! You might take that as a text and write a lay sermon on terriers. There are many original ways of treating the subject. Then Victor Hugo remarked that a cat is a drawing-room tiger, as a lizard is a pocket edition of a crocodile! That simple observation might serve for the beginning of a delightful study of the subject of cats. (You should read "The Cat that walked by Himself" in Kipling's *Just So Stories*; also the poems by Cowper and Gray.)

Avoid saying the things that everybody knows at the age of six. Aim at something which will be new to your teacher or examiner.

Here is an essay written by a boy of fourteen :

SNOW

Snow is frozen vapour or cloud, and falls in winter-time when the weather is very cold. It frequently comes when the wind is north, and January is the month when we expect snow most of all. When snow comes accompanied by strong wind, it is called a blizzard. High mountains are covered with snow all the year round, because it is always cold at great altitudes.

Snow is very cold to the touch and begins to melt as soon as it is warmed. Children enjoy a snowfall because they can play at snowballing, or go tobogganing down the hills on a sort of

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sledge. In cold countries like Russia sledges are used instead of carts in winter.

Snow is white, and when everything is covered over the sight is very beautiful. It falls in flakes that vary in size, the largest coming when the air is still. It is lovely to watch them descending, and some people say that Old Mother Goose is throwing down the feathers.

This composition was neatly written, correctly spelt, grammatically expressed, accurately punctuated, and arranged in paragraphs, but the ideas are commonplace. The boy says the most obvious things and does not use his imagination at all. He received only 10 marks out of 20.

The next essay on the same subject was also written by a boy of fourteen. It was not so neat as the first; it contained a number of mistakes in spelling (which have been corrected); and it was badly punctuated. But because it shows imagination and independent thought the writer obtained 18 marks out of 20.

SNOW

We can tell when there has been a fall of snow before we get up in the morning. We miss the usual sounds of early traffic, and the silence makes us think it is Sunday. People walk along as stealthily as ghosts, and the carts move with a muffled sound, as if the wheels were covered with a band of cotton-wool.

Then we notice, if the blind is up, that the light strikes on the ceiling instead of on the floor, being reflected upwards by the snow on the ground. The whiteness down below and the darkness up above cause all the shadows to be topsy-turvy.

Snow is white, but not so white as pear-blossom on a spring day. When the sun shines on it, the snow appears to have a bluish tinge. I like to see it in the moonlight, or better still in lamplight. A tree covered with snow is a wonderful sight, and houses covered with snow make one think of fairyland. But people's faces look a horrible yellow colour when the snow is down, unless they have been hurrying and getting all of a glow.

Snowflakes are crystals and are made to cling together by tiny hooks. This causes them to cling to our clothes as we walk out of doors. The big flakes look like white butterflies or petals blown from some magic tree that grows in the sky.

Two sentences, at least, are carelessly written—the first in Paragraph 1, and the last in Paragraph 3; but there is no mistaking the ideas intended, and they were both worth

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expressing. Both essays contain the word 'snow' too many times.

SUMMARY

The ten rules for writing English with which this lesson began are arranged in an ascending order of importance. The simple, mechanical rules do not make any great demands upon the intelligence; but the last three rules can be followed only when the mind is wide awake and eager. If we wish to put the most important things first, our rules may be summed up in this way:

1. Use your imagination and reasoning powers in order to make your writing as original and interesting as possible.
2. Choose your language to make your description as vivid and exact as you can.
3. Arrange your ideas in logical order.
4. Avoid slang, hackneyed expressions, clumsy words, awkward gaps, and monotony of style.
5. Write neatly, spell correctly, punctuate accurately, and keep the laws of the language.

PUNCTUATION

THERE are scores of rules concerning the various marks used in punctuation, but it is quite unnecessary to learn them by heart. Common sense alone should teach us the significance of the comma, the semicolon, and the full stop, to indicate the length of the pause required in the reading. The notes of interrogation and of exclamation explain themselves. A brief examination of a piece of good prose—the Ruskin passage at the end of the lesson on *précis* will suit admirably—will help you to discover all the principles that really matter. In quoting conversation the exact words uttered by speakers are enclosed within inverted commas. Attention should be paid to a quotation within a quotation, *e.g.* “My dear friends,” said the orator, “you have all heard the famous saying, ‘If you wish for peace, prepare for war.’”

Punctuation marks might be regarded as stage directions to the person who is to read the passage aloud. The omission of a mark may alter the meaning of the words altogether. The following looks meaningless: “That that is is that that is not is not is not that it is,” but by punctuating carefully it reads thus: “That that is, is; that that is not, is not. Is not that it? It is.”

Commas are being used more sparingly to-day than formerly. If you read through the extract from *Lorna Doone* (see lesson on *précis*) you will find far more commas than would be employed nowadays. A comma indicates a slight pause—the voice being lifted—whereas at a full stop the voice may drop to indicate the termination of a sentence. It is a good plan to read your essays aloud and to punctuate as the sense demands.

The chief cause of neglected punctuation is hurry. When words rush forward too swiftly they have a tendency to sweep away (or to submerge) all stops, like boulders in a torrent. Excitement may help the vividness of the narrative, but one should not sacrifice clearness of meaning,

PUNCTUATION

and it is unfair to make the reader breathless. There is a lady in *Little Dorrit* (Mr Casby's daughter Flora) who never stopped until she was out of breath—an accident which usually occurred in the middle of a sentence. It is by no means easy to perceive what she is trying to say. Look up Chapter XIII of *Little Dorrit* and find one of Flora's characteristic speeches. Dickens describes her conversation as "disjointed volubility"! It would be interesting to punctuate it for her.

WRITTEN EXERCISES

1. Put in all the necessary capital letters, full stops, inverted commas, marks of interrogation, etc., in the following:

- (a) where are you going to my pretty maid
- (b) it was sir barnet skettles lady skettles and master skettles master skettles was to be a new boy after the vacation and fame had been busy in mr feeders room with his father who was in the house of commons and of whom mr feeder had said that when he did catch the speakers eye which he had been expected to do for three or four years it was anticipated that he would rather touch up the radicals
- (c) why uncle exclaimed walter whats the matter
- (d) then alice broke the silence which had lasted so long and said you may give him up mother hell not come here death give him up returned the old woman impatiently he will come here we shall see said alice we shall see him returned the mother and doomsday said the daughter you think im in my second childhood i know croaked the old woman but im wiser than you take me for
- (e) miss tox escorted a plump rosy cheeked wholesome apple faced young woman with an infant in her arms a younger woman not so plump but apple faced also who led a plump and apple faced child in each hand another plump and also apple faced boy who walked by himself and finally a plump and apple faced man who carried in his arms another plump and apple faced boy whom he stood down on the floor and admonished in a husky whisper to kitch hold of his brother johnny
- (f) it was and i said not but nor if
- (g) every lady in the land
has twenty nails on each hand
five and twenty on hands and feet
this is true without deceit

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- (4) abandon the society of this female or clown thou perishest or to thy better understanding diest to wit i will kill thee make thee away translate thy life into death thy liberty into bondage i will deal in poison with thee or in bastinado or in steel i will bandy with thee in faction i will oerrun thee with policy i will kill thee in a hundred and fifty ways therefore tremble and depart
- (2) this said the fellow this is the infallible and invaluable composition for removing all sorts of stain rust dirt mildew spick speck spot or spatter from silk satin linen cambric cloth crape stuff carpet merino muslin bombazeen or woollen stuff wine stains fruit stains beer stains water stains paint stains pitch stains any stains all come out at one rub with the infallible and invaluable composition one penny a square pitch stains mud stains blood stains here is a stain upon the hat of a gentleman in company that ill take clean out before he can order me a pint of ale ah said sykes starting up give that back

DIRECT AND INDIRECT SPEECH

1. Give the exact words spoken (the direct speech) in the following, remembering to use inverted commas wherever necessary :

- (a) John said he was going home as his father wanted him at seven.
- (b) My uncle asked me how I managed to find his house. I told him that I had made inquiries of a porter at the station. My uncle expressed his surprise at finding I had so much sense and asked me sharply how old I was. My aunt entered the room a few moments later and after questioning me concerning my mother's health kindly asked if I would like some supper. I thanked her politely and accepted.
- (c) They asked the doctor if nothing more could be done to save his life. The doctor shook his head, and the man (being both deaf and dumb) said absolutely nothing.
- (d) Edith said she was going out next day.

2. Change the direct speech into indirect (or reported) speech : ¹

- (a) "What is your father, my pretty maid?"
"My father's a farmer, sir," she said.
- (b) "Hurry up, Dick!" said his mother, "you'll be missing the train."
- (c) "Sit down, Dombey," said Toots.
"Thank you, sir," replied Paul.
"You're a very small chap," observed Toots.
"Yes, sir, I'm small," returned Paul. "Thank you, sir."
"Your father's regularly rich, isn't he?" inquired Toots.
"Yes, sir," said Paul. "He's Dombey and Son."
- (d) "You've come from The Willing Mind, Daniel?" asked Mrs Gummidge.
"Why, yes, I took a short spell there," said Mr Peggotty.
"I'm sorry I should drive you there," said Mrs Gummidge.
"Drive! I don't want driving," returned Mr Peggotty, with an honest laugh. "I'm only too ready to go."

¹ The Romans called the use of the exact words employed by a speaker direct or straight speech, while indirect (or reported) speech they called oblique speech.

A verbatim speech gives the speech in full exactly as it was uttered—*ipsissima verba*. Reported (indirect) speech is necessarily in the third person.

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FURTHER EXERCISES

1. Separate into sentences, and punctuate :

We met a black man he was riding on a bicycle the saddle was too low for him it made us wonder whether the bicycle belonged to him it was last Friday we saw him we were motoring home from Chester.

After doing this, rewrite the passage in one good sentence.

2. Punctuate, and afterward combine into one sentence :

Frank Buckland was a naturalist he had been travelling abroad he reached Southampton in his pockets he had a number of specimens they included a monkey it was called Jacko.

3. Punctuate, and arrange in verse form :

ODE TO TOBACCO

I have a liking old for thee though manifold stories I know are told not to thy credit how they who use fuses all grow by slow degrees brainless as chimpanzees meagre as lizards go mad and beat their wives plunge after shocking lives razors and carving knives into their gizzards.

4. Punctuate, and afterward rewrite in indirect speech :

Just look along the road said the King and tell me if you can see them I see nobody on the road said Alice I only wish I had such eyes the King remarked in a fretful tone to be able to see nobody and at that distance too why its as much as I can do to see real people. . . .

Who did you pass on the road the King asked the messenger when he arrived nobody said the messenger quite right said the King this young lady saw him too so of course nobody walks slower than you I do my best the messenger said in a sullen tone Im sure nobody walks much faster than I do he cant do that said the King or hed have been here first

Have you noticed any slips in the language in this passage?

SLANG AND HACKNEYED EXPRESSIONS

As has already been remarked, one may say many things in informal conversation which are quite out of place in written language or public speech. Slangy expressions have frequently a certain forcefulness that appeals to the ear, and occasionally they have a touch of humour. Words like 'flabbergasted,' 'tommy-rot,' and 'skedaddle' are difficult to replace by more conventional phraseology. Then there are scores of expressions like 'fed up,' 'top-hole,' 'a wash-out,' 'dud,' 'old bean,' 'peg out' (meaning 'to die'), 'half a tick,' 'dry up,' 'buzz off,' and 'a screw loose'—you will be able to think of plenty more—which occur constantly in casual speech, but which are quite inadmissible in serious English. The recent war has supplied dozens of slangy expressions which will probably disappear as suddenly as they came. Fashions change in slang as in everything else.

The word 'got' cannot be called slang, but it rarely adds to the effectiveness of the sentence. "Sam has got to go home at once" is improved by omitting the 'got,' and it is not a pretty word. The word 'lot' can be correctly applied to a sale by auction, *e.g.* 'lot 29,' or 'the last lot to be sold'; but one cannot legitimately speak of a lot of stormy weather, or a lot of bushy whiskers. Instead of writing 'a lot of people,' we can say 'a number of people,' or (more briefly) 'many people.' Then some persons, especially ladies, use the word 'nice' quite indiscriminately, applying it to rugged Norwegian scenery, or to a man with a laugh like a roll of thunder.

Some slang expressions like 'gone west' are excellent examples of euphemism. Others are neat metaphors—'duds,' for instance. But "I'll do any old thing you like" gains nothing by the use of the slang word.

HACKNEYED EXPRESSIONS

When the weather is wet, one often hears a person remark ironically "Fine day!" and the invariable reply is

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"Yes—for ducks!" When a boy says that he has lost his cap, the usual criticism is, "You'd lose your head if it were loose." If a man's watch is not reliable, a friend usually says, "It goes on wheels," or "That's the worst of those cheap watches." All these jokes have ceased to be amusing because we have heard them so many times. We say that they are trite, commonplace, or hackneyed. It is best to avoid all expressions which have lost their freshness and meaning through too much repetition. No one cares to repeat a jest which has become stale, and no one with any sense of values will use a quotation that has been worn out with overwork. "Stand and grow better," "He's coming—so is Christmas!" "Enough to try the patience of Job," "When my ship comes home," "Not for love nor money," "As old as my tongue and a little older than my teeth," "Little children should be seen and not heard"—all these familiar sayings have been used far too often to convey much meaning.

The worst of hackneyed expressions is that they seem to come so readily, and they save the trouble of thought. They are 'ready-made' and handy; but a good writer shuns them for that reason. Writers of stories have their familiar phrases like "A sickening thud," "Last but not least," "Drained to the bitter dregs," and hundreds more. A book which contains these tiresome *clichés* is the work of an author who is lacking in imagination and originality. You rarely find them in the work of first-rate writers.

THE OUTLINING OF ESSAYS

WHEN you are told to write an essay on a particular subject, do not begin at once to set down the first idea that comes into your head. If the subject is an interesting one you will probably find that there are scores of things you want to say; and since you cannot say them all together you will have to decide upon the best manner of treatment. A good essay-writer generally begins by jotting down the ideas that come thronging into his brain, and he may spend five or ten minutes in merely collecting his facts or materials.

Having gathered a good stock of ideas, the writer should then proceed to consider their value, rejecting those that are not worth the time or trouble needed to express them, and looking carefully to see that the same idea is not repeated twice or three times in slightly different forms.

Next, after having selected the best thoughts on the subject that he can discover, the essayist will set to work to arrange the various points in logical order, in accordance with some definite plan. This work is of enormous importance.

What would you think of a grocer who had a huge stock of provisions, but had them stacked up indiscriminately, the tea mixed up with the bacon, and the bathbrick next to the butter? What would happen to the grocer when he had a shopful of customers all impatient to be served as quickly as possible? Yet muddled thoughts are as bewildering as a muddled shop. The good business man must have 'method' or 'system'; and so must a good thinker. There are thousands of men and women whose minds resemble a jumble sale. They have plenty of knowledge, but little wisdom. Their brains are not organized.

What would you think of a man who wanted to build a house without first making a plan? He would order cartloads of bricks and mortar, hire masons and hodmen, slaters and plasterers, but would forget to consult an

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architect! There would be the wildest confusion; everybody would be in everybody else's way; and the greater the accumulation of materials, the greater would be the difficulty in starting. The story of Babel would be repeated once more. In writing an essay or a story there must be architectural design and methodical workmanship. The best essayists (like Addison, Steele, Lamb, Hazlitt, and Stevenson) do not always have better information than other people: they excel in their method of treatment.

A good housekeeper must organize. She has a place for everything, and everything is in its place. Dickens describes a household (in *Bleak House*) where no one knew where anything was kept. The curtain was held up at one end by a fork, and the kettle could not be found at all. In *Uncle Tom's Cabin* there is an amusing account of a black servant who kept the rolling-pin under her bed, and her hair-grease among the food in the cupboard. These things are humorous to read about, but very exasperating in real life.

Writing is like the Creation. The world began in chaos or disorder, but when the six days of Creation were over the whole universe was worked out in a wonderful design. Noise (or discord) is simply composed of disorderly sounds: music consists of melodious theme and harmony. There may be as many beautiful colours on an artist's palette as on his finished canvas: but the palette has no 'order' or scheme, while the picture expresses the artist's thought and emotion—it has intelligible meaning.

All these illustrations help us to recognize the supreme importance of method, architecture, design, plan, or whatever name we prefer to give it. The art of organizing our thoughts applies not only to writing essays, letters, stories, poems, etc., but also to our lectures, our lessons, and our ordinary conversation. Shakespeare's plays are divided into five acts; novels are divided into chapters; sermons are divided into 'heads'; newspaper articles are divided into paragraphs. A speech without arrangement would be like an army without discipline. It would become a mob of confused ideas that would bewilder the hearers and effect nothing.

THE OUTLINING OF ESSAYS

Edmund Burke, the great statesman, once remarked upon the striking difference between the man of education and the man whose mind is undeveloped or untrained. "We cannot stand under the same archway during a shower of rain," he observed, "without finding him out." Coleridge seized upon this sentence as a text for one of his essays. The difference between the two men is not that the educated man uses bigger words—a well-educated man prefers simple language and avoids an unusual word as a rock. Nor will the educated man begin to talk about some profound and learned subject: he will probably talk of the weather and the dirty pavements. The difference will be found in the educated man's orderly arrangement of his thoughts. He will foresee the end of each sentence, and the direction in which his ideas are leading.

Suppose that an educated lady meets an old friend (Miss Weston) unexpectedly in the street. How will she relate the incident to her husband when he returns from a holiday? She will say something like this: "By the way, I had a surprise one day last week—I met my old friend Miss Weston in the street."

That is all. She has told everything that is essential in two short sentences composed of simple, homely words.

How would an uneducated lady relate the same incident? She would probably say something like this:

"Who do you think I saw last week? You'd never guess! I was never more surprised in all my life! Well, I'll tell you. I was going down the High Street to get a pound of steak for dinner. . . . Let me see, it must have been Wednesday, I think. I can't remember for certain. Oh, yes, it was Wednesday, because I was in a hurry to get something before the shops closed—it's early closing day on Wednesday, you know—and I was going as far as the butcher's for a bit of steak for dinner, and who do you think I met? She was walking in the opposite direction, and I looked at her, and I thought to myself: 'I know that face unless I'm very much mistaken.' So I looked again, and she looked at me. . . . I remember now; it wasn't Wednesday after all. I never went out on Wednesday, because it was so wet. It must have been

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Thursday, and I was hurrying down to the butcher's for some steak, because Tom specially asked for some. 'Mother,' he says, 'why don't you get some steak? We've not had any for months.' It wasn't true, really, because we'd had some only the week before. . . . Well, I was going along the High Street and, as I say, I saw this person coming along in the opposite direction. She was on the other side of the road, you see. I was on the left side, going down, and she was on the right side, going down, and we looked at one another. And then she stopped and smiled, so I went across. Well, I was never more surprised in my life. You'd never guess!"

And so on.

There is no rule about the number of paragraphs into which an essay should be divided. It depends upon the subject, and also upon the mind of the writer. An essay on "Cardinal Wolsey" might be outlined thus:

- (1) Birth and parentage.
- (2) Boyhood and early successes.
- (3) Manhood, and his rapid rise in the King's favour.
- (4) Honours bestowed by the State and by the Church.
- (5) Character at the height of his fame.
- (6) Downfall and death.

An essay on "Vehicles" might be treated thus:

- (1) Vehicles moved by human power.
- (2) Vehicles drawn by animals.
- (3) Vehicles driven by mechanical power.

Or in this way:

- (1) Ancient vehicles.
- (2) Present-day vehicles.
- (3) Vehicles of the future.

The subject might be treated in two paragraphs, in four, or in a dozen. It depends upon the plan which the writer decides to adopt.¹

¹ *Famous essayists:* Bacon, Macaulay, Emerson, Stevenson, Bagehot, Arnold, Hazlitt, Huxley, Coleridge, Lamb, Addison, Steele, Johnson, and many more.

Don't try to write in the style of any of these, however much you may admire it. Try to make a style of your own.

THE OUTLINING OF ESSAYS

SUMMARY

The three stages in preparing an essay are as follows:

- (1) *Collection* of facts and ideas as they occur.
- (2) *Selection and rejection* of materials.
- (3) *Arrangement*¹ on some definite plan.

EXERCISES

1. Criticize the following outlines, and afterward suggest better.

- | | |
|-----------------|--|
| <i>Fishing</i> | (1) With rod and line. |
| | (2) With nets. |
| | (3) The best kinds of bait. |
| | (4) Fresh-water fishing. |
| <i>Eclipses</i> | (1) Eclipses of the sun. |
| | (2) Eclipses of the moon. |
| | (3) Partial eclipses. |
| <i>Dogs</i> | (1) Sagacity of dogs. |
| | (2) Different breeds. |
| | (3) The wild cousins of the dog (foxes, wolves, dingoes, jackals, etc.). |
| | (4) Why we admire dogs. |
| | (5) Their usefulness to man. |
| | (6) Their fidelity. |
| <i>Swimming</i> | (1) The value of swimming. |
| | (2) The different strokes. |
| | (3) Attempts to swim the Channel. |
| | (4) Salt water compared with fresh. |
| | (5) Public baths. |

2. Suppose a person wishes to write an essay entitled "Blindness," and jots down the following points:

Sir Arthur Pearson. Braille books. Samson. King Lear. What the blind miss. The beauty of colours, flowers, grand scenery, human faces. Nydia (in *Last Days of Pompeii*). The wonderful powers of hearing which the blind possess. Milton's *Blindness*. A blind man's sense of touch. Kipling's *Light that Failed*. The 'blind' of a window that shuts out the light. Our duty toward the blind. Imagine going through one day blind-folded. Work which the blind can do.

Try to arrange this material under three or four headings. You may omit anything you consider unnecessary.

¹ The opposite to 'arrangement' is 'derangement.' If you do not know what this word means, look it up in the dictionary.

Look up also the real meaning of the word 'essay.'

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3. Take an essay written by some distinguished author, and carefully analyse each paragraph so as to discover the outline which the writer himself used. One of the essays in Stevenson's *Virginibus Puerisque* ('For Young Men and Maidens') would suit your purpose admirably.

4. What is the great difference between the essays of Bacon and those of Lord Macaulay?

5. Make outlines for essays on some of the following subjects: Tramps. Pictures. Oak-trees. Spartanism. Illumination. Bands. Sugar. How I Spend the Twenty-four Hours. All Work and No Play. The Fascination of Water. Miracles of Modern Science. Open-air Meetings. Pens. Bicycles. Coal. Beverages.

6. The following essay on "Apples" was written by a boy of thirteen. His ideas are quite good, but are flung down without any sort of arrangement. His thoughts were haphazard and higgledy-piggledy. You are asked (a) to make a suitable outline for this essay; (b) to rearrange the sentences in accordance with the outline you construct.

APPLES

Apples are jolly fine when they are cooked. There is a kind of drink called cider which is made from little red apples. There are many varieties of apples, such as Blenheim Orange, Keswicks, Russets, and Ribston Pippins. Apples are good to look at, good to smell (especially when they are ripe), good to eat raw, and good to touch. There is another variety known as Newtown Pippins, which are hard and sweet. Some American apples are a lovely crimson. The best ones are probably grown in Oregon. Some people say the Romans introduced apples, pears, cherries, etc., into this country. They are all descended from the old sour crab that grows wild. Apples can be roasted, stewed, boiled in dumplings, baked in pies, made into turnovers. Somerset and Hereford are famous cider-making counties. Apples can also be fried into fritters. Apple charlotte is also very nice. I like raw apples best. You can slip one in your pocket and eat while you are out. Pears very often squash in your pocket. Also you need a wash after eating a juicy pear, but apples are clean to eat. By the way, apple jelly is another pleasure that comes from the fruit when cooked. There are plenty of stories about apples. Newton was the first man to think seriously about gravitation, and it was the falling of an apple that suggested the train of thought. Then there is the legend of William Tell, and another about Atalanta who lost a race through dropping apples. Then Hercules went stealing the golden apples that grew in the garden of the Hesperides. Newton's idea about gravitation was that the earth jumped up to meet the apple as it fell.

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THE following letter will explain itself:

MY DEAR TOM,

I am exceedingly sorry to say that I shall not be able to spend Christmas with you after all. John has been unlucky enough to catch a severe chill and has had to go to bed. The doctor says he has a touch of pleurisy, but thinks it will not be serious as it has been taken in time. Meanwhile I am left to manage the whole business single-handed, and John is reproaching himself because he is depriving me of the holiday to which I had been looking forward so eagerly. I had everything ready to start, including the packing of my bag and the looking up of trains. (I intended catching the midnight express from Euston, so as to reach you about breakfast-time.) I am more disappointed than I can say, but it can't be helped, and there's no use in lamenting the inevitable. That's what Dad always said when things went wrong, and it seems to sum up the situation. Excuse more now. Best wishes for a jolly Christmas and a prosperous New Year.

Your affectionate brother,

HARRY

Now, the posts immediately before Christmas are very uncertain, and Harry decides to send Tom a telegram explaining what has happened. Tom's address will require four words, and there are therefore only eight left (reckoning twelve words for the telegram) in which to send his message. He will probably say something like this: "Regret cannot come John ill Season's greetings Harry."

Thus the letter of over 150 words is condensed to eight.

This compression of a lengthy passage into a few essential words is usually known by the word 'précis,' but the more familiar word 'summary' is equally good. The long passages of a public speech are frequently summed up in a paragraph of three or four lines by the condensing process called précis-writing. An editor calls it 'boiling down,' and Americans sometimes describe it as 'bovrilizing.'

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The art of making a good *précis* is of great importance in the following cases:

- (a) The writing of telegrams and cables.
- (b) The summarizing of letters received in a business house.
- (c) The making of brief paragraphs for a newspaper.
- (d) Analysing the 'points' of an argument.
- (e) Taking notes of a lesson or lecture.
- (f) Making a summary of a book for examination purposes.
- (g) Preparing notes for a speech or sermon.
- (h) Outlining an essay or story before writing it.
- (i) Making a synopsis of a plot for a film scenario.

A public speaker sometimes writes out his speech in full and then reads it to the audience; others speak without notes of any sort; but the majority use a few notes—the main points or headings—jotted down on a postcard or a half sheet of notepaper. A famous preacher once delivered a magnificent sermon lasting three-quarters of an hour, and when a reporter asked him for his notes he was given a card on which was scribbled:

- FAITH—(1) As a touchstone.
(2) As a whetstone.
(3) As a grindstone.

This summary would be difficult to forget.

EXERCISES

1. Use a dictionary to find out the meaning and pronunciation of the word '*précis*.'
2. Compare the meanings of '*compendium*,' '*summary*,' '*synopsis*,' '*epitome*.'
3. What do you understand by an '*abridged*' edition of a novel? What kind of thing can be omitted without spoiling the tale? Give examples from one particular book.
4. What is a lawyer's brief? How large is a brief envelope?
5. What is the meaning of '*circumlocution*'? Find a Greek word in the English dictionary which means the same thing. Where can you read about the Circumlocution Office?
6. Why is it that certain animals (cow, sheep, deer, etc.) have

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Saxon names when alive and French names when dead? (Read Chapter I of Scott's *Ivanhoe*.)

7. How would you find out the cost of a cable to Sweden?

8. What is the difference (to the eye) between telegraph and telephone wires?

9. Explain briefly the meaning of (a) 'in a nutshell'; (b) 'beating about the bush.' Give other expressions having similar or allied meanings.

10. Summarize the principal events of (a) the reign of Henry II; (b) the Tudor period; or (c) the last half-century.

11. Tell as concisely as possible the story of *The Pied Piper of Hamelin*, *King Robert of Sicily*, or Dickens's *Christmas Carol*.

12. Write a précis of the first two voyages of Sindbad the Sailor. (Not more than fifty words each.)

13. Give notes for a speech on any subject you like. They must be as brief as possible, yet perfectly clear in meaning.

14. Read a chapter from your geography book, and make a short summary of each page.

15. Summarize this passage in six carefully chosen words:

It was a beautiful morning in early spring. The pale green foliage was beginning to appear on the hedges and in the tree-tops. The sky was an exquisite tone of sapphire, in which the white clouds floated like yachts in some blue bay. The joyous birds were singing madrigals—the thrushes in the orchards, the larks in mid-heaven—and at intervals, from far or near, came the rich dulcimer notes of the first cuckoo.

16. What famous soldier summarized a battle in three words? What were they? What impression do they give of the soldier's character?

17. What is an epigram? Quote examples, and try to make some new ones.

18. What is an epitaph? Quote two fine ones, two humorous ones, and two that are quite commonplace.

19-22. Write neat summaries of the four following passages. (Not more than six or seven lines should be given to each. Use a dictionary, if necessary, and whenever possible enumerate the various points.)

THE BEAUTY OF WATER

Of all inorganic substances, acting in their own proper nature, and without assistance or combination, water is the most wonderful. If we think of it as the source of all the changefulness and beauty which we have seen in clouds; then as the instrument by which

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the earth we have contemplated was modelled into symmetry, and its crags chiselled into grace ; then as, in the form of snow, it robs the mountains it has made, with that transcendent light which we could not have conceived if we had not seen ; then as it exists in the foam of the torrent—in the iris which spans it, in the morning mist which rises from it, in the deep crystalline pools which mirror its hanging shore, in the broad lake and glancing river ; finally, in that which is to all human minds the best emblem of unwearied, unconquerable power, the wild, various, fantastic, tameless unity of the sea ; what shall we compare to this mighty, this universal element, for glory and for beauty ? or how shall we follow its eternal changefulness of feeling ? It is like trying to paint a soul.

RUSKIN : *Modern Painters*, vol. i

WEATHER LORE

Gabriel Oak proceeded towards his home. In approaching the door, his toe kicked something which felt and sounded soft, leathery, and distended, like a boxing-glove. It was a large toad humbly travelling across the path. Oak took it up, thinking it might be better to kill the creature to save it from pain ; but finding it uninjured, he placed it again among the grass. He knew what this direct message from the Great Mother meant. And soon came another.

When he struck a light indoors there appeared upon the table a thin glistening streak, as if a brush of varnish had been lightly dragged across it. Oak's eyes followed the serpentine sheen to the other side, where it led up to a huge brown garden-slug, which had come indoors to-night for reasons of its own. It was Nature's second way of hinting to him that he was to prepare for foul weather.

Oak sat down meditating for nearly an hour. During this time two black spiders, of the kind common in thatched houses, promenaded the ceiling, ultimately dropping to the floor. This reminded him that if there was one class of manifestation on this matter that he thoroughly understood, it was the instincts of sheep. He left the room, ran across two or three fields towards the flock, got upon a hedge, and looked over among them.

They were crowded close together on the other side around some furze bushes, and the first peculiarity observable was that, on the sudden appearance of Oak's head over the fence, they did not stir or run away. They had now a terror of something greater than their terror of man. But this was not the most noteworthy feature ; they were all grouped in such a way that their tails, without a single exception, were towards that half of the horizon from which the storm threatened.

This was enough to re-establish him in his original opinion. He knew now that he was right. Every voice in nature was unanimous in bespeaking change. But two distinct translations attached to

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these dumb expressions. Apparently there was to be a thunder-storm, and afterwards a cold continuous rain. The creeping things seemed to know all about the later rain, but little of the interpolated thunder-storm, while the sheep knew all about the thunder-storm and nothing of the later rain.

THOMAS HARDY : *Far from the Madding Crowd*

EXTRACT FROM A FAMOUS NOVEL

Thereupon I sat upright, with my little trident still in one hand and was much afraid to speak to her, being conscious of my country brogue, lest she should cease to like me. But she clapped her hands and made a trifling dance around my back, and came to me on the other side, as if I were a great plaything.

"What is your name?" she said, as if she had every right to ask me; "and how did you come here, and what are these wet things in this great bag?"

"You had better let them alone," I said; "they are loaches for my mother. But I will give you some if you like."

"Dear me, how much you think of them! Why, they are only fish! But how your feet are bleeding! Oh, I must tie them up for you. And no shoes nor stockings! Is your mother very poor, poor boy?"

"No," I said, being vexed at this; "we are rich enough to buy all this great meadow, if we chose; and here my shoes and stockings be."

"Why, they are quite as wet as your feet; and I cannot bear to see your feet. Oh, please to let me bandage them; I will do it very softly."

"Oh, I don't think much of that," I replied; "I shall put some goose-grease to them. But how you are looking at me! I never saw any one like you before. My name is John Ridd. What is your name?"

"Lorna Doone," she answered, in a low voice, as if afraid of it, and hanging her head. "If you please, my name is Lorna Doone; and I thought you must have known it."

Then I stood up and touched her hand, and tried to make her look at me; but she only turned away the more. Nevertheless, I could not help looking at her tenderly, and the more when her blushes turned into tears, and her tears into long, low sobs.

BLACKMORE : *Lorna Doone*

MR MICAWBER'S LETTER

MY DEAR YOUNG FRIEND,

The die is cast—all is over. Hiding the ravages of care with a sickly mask of mirth, I have not informed you, this evening, that there is no hope of a remittance! Under these circumstances, alike humiliating to endure, humiliating to

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contemplate, and humiliating to relate, I have discharged the pecuniary liability contracted at this establishment, by giving a note of hand, made payable fourteen days after date, at my residence, Pentonville, London. When it becomes due it will not be taken up. The result is destruction. The bolt is impending, and the tree must fall.

Let the wretched man who now addresses you, my dear Copperfield, be a beacon to you through life. He writes with that intention, and in that hope. If he could think himself of so much use, one gleam of day might, by possibility, penetrate into the cheerless dungeon of his remaining existence—though his longevity is, at present (to say the least of it) extremely problematical.

This is the last communication, my dear Copperfield, you will ever receive

From

The

Beggared Outcast,

Wilkins Micawber

DICKENS: *David Copperfield*

ELABORATION

WHEN forty or fifty lines of English are compressed into four or five lines, the process is known as *précis*-writing. Sometimes, however, it is necessary to perform the opposite process, *i.e.* to amplify or elaborate a short message so that it becomes (possibly) ten or twelve times as long. Thus an editor may receive a foreign cable containing a score of words, and from this, with the help of imagination and a book of reference, he will be able to produce a long paragraph of news. In a similar manner, a public speaker or preacher will often expand a few brief notes into a speech of considerable length. There is no commonly accepted name for this process, but we may describe it as *elaboration*.

EXERCISES

1. What is the meaning of 'expand' and 'contract'?
2. Criticize the following, which was written by a schoolboy :
"Heat causes things to expand and cold causes them to contract. That is why the days are long in summer and short in winter."
3. Mr Lloyd George is reported to have said in a speech :
"The more the British Empire expands, the more does the C—— family contract!" Explain the point of this stinging sentence.
4. Write a newspaper paragraph of at least twenty lines based upon the following telegram dispatched from Nottingham :

Madman appeared market-place to-day revolver shots no one injured police pursuit roof house fire-engines summoned lunatic drenched surrendered 4 P.M.

Invent exciting head-lines such as you see in newspaper reports of this kind.

5. Mr Jingle (*Pickwick Papers*, Chapter VII) once described a cricket match in the West Indies as follows :

Warm!—red-hot—scorching—glowing. Played a match once—single wicket—friend the colonel—Sir Thomas Blazo—who should get the greatest number of runs. Won the toss—first innings—seven o'clock A.M.—six natives to look out—went in—

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kept in—heat intense—natives all fainted—taken away—fresh half-dozen ordered—fainted also—Blazo bowling—supported by two natives—couldn't bowl me out—fainted too—cleared away the colonel—wouldn't give in—faithful attendant—Quanko Samba—last man left—sun so hot, bat in blisters—ball scorched brown—five hundred and seventy runs—rather exhausted—Quanko mustered up last remaining strength—bowled me out—had a bath—and went out to dinner. Poor Quanko—never recovered it—bowled on, on my account—bowled off, on his own—died, sir.

Elaborate this fragmentary speech into a coherent story.

6. Write out a speech on "The Punishment of Criminals" from the following notes:

- (1) Subject constantly before us. Daily papers.
- (2) Motives for punishment :
 - (a) Revenge. (An eye for an eye.)
 - (b) Prevention of other crimes.
 - (c) To cure criminal tendencies by enforced discipline ; separation from evil surroundings, etc.
- (3) Old prisons dirty, pestilential, cruel.
The work of Howard and of Elizabeth Fry.
New prisons sanitary. Medical supervision.
- (4) The solitary cell.

(If the subject does not appeal to you, choose another which you can do better ; but the notes should be written first.)

7. Try to make a five minutes' speech using only brief notes as landmarks to prevent wandering.

Perhaps the teacher will arrange a debate on some given topic, the scholars taking sides, the whole proceeding to be concluded by a vote taken in class.

SHORT STORIES

The Art of Elaboration (continued)

AN English newspaper once offered prizes for the shortest stories, and the following were among the efforts sent in :

- (a) Three vigorous girls once went for a tramp in a wood.
The tramp died !
- (b) Tommy met a lion. "Aha !" said the lion.
- (c) *A Ghost Story*.—He stretched out his hand, groping for the matches. The matches were put into his hand.
- (d) *Another Ghost Story*.—Two men were travelling in an express train. "I don't believe in ghosts," said one. "Don't you !" said the other, and vanished.

These are genuine stories—not mere statements of fact—because in each one of them there is movement (or development) to a distinct crisis, and an element of surprise at the end. One rarely reads stories as short as these. The usual length of a story in a monthly magazine is from 3000 to 5000 words ; yet the idea has usually grown from small beginnings. Just as a seed develops in sun and rain into a plant or a forest tree, so does the author's germinal idea, as his thought and imagination play upon it. Some of the best short-story writers (like H. G. Wells, W. W. Jacobs, O. Henry, Guy de Maupassant, and Anton Tchekov) tell us that most of their stories have been suggested by some trifling incident which has occurred in daily life. It is all a matter of elaboration and treatment. Things which actually happen are rarely or never good enough to make short stories without a certain amount of retouching. A fragment of conversation overheard in the street, a small occurrence in a railway station, a minor accident in the home—these are the seeds from which stories grow. At the heart of nearly every story there is something that really took place. The rest grew quite naturally and almost without effort.

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EXERCISES

1. A man once declared that he could lift himself into the air! His friends ridiculed the idea, and challenged him to do it there and then. Whereupon he procured two buckets, put one foot in each, and seizing the two handles, lifted with all his might. . . .

The rest is left to your imagination. Can you write a story about this incident?

2. A benevolent old gentleman once wished to help some poor friends at Christmas-time by making them a present of a turkey. He decided to enter their house during the night, so that they should not know who had made the gift. A policeman caught him in the act of opening the kitchen window.

Make a story about the whole affair.

3. Write a short story which ends in this way: "Toby's conscience was quite clear, but all the same he kept out of sight for a week or two. He never dared to wear his snuff-coloured suit again, and for some reason best known to himself he grew an enormous beard once more."

4. Write down as briefly as possible some incident which you have seen or heard recently. Then try to make a short story out of it.

Note.—In the first part of the study of elaboration we were merely elaborating words. In this second part we are attempting to elaborate ideas—a much more difficult task. The one is a process of expansion; the other a process of growth. Ideas grow only in a fertile mind.

THE ART OF PARAPHRASE

PREPARATORY EXERCISES

1. What is the difference between a bicycle¹ and a tricycle?
2. What do you suppose to be the meaning of bi- and tri-?
3. What is a biped? What is a tripod?
4. Find out the meaning of biennial, triennial, and perennial.
5. What is a linguist?
6. Guess the meaning of bilingual, and afterward look it up in a dictionary.
7. What is a polyglot?

Note.—Very few English people can speak two languages with equal readiness, but in other countries of Europe it is quite common to find that the natives can converse freely in two or more tongues. In most of the villages in Wales the children speak one language in school and another in the playground. They leap from one to the other with perfect ease. In the north of Belgium the inhabitants usually speak Flemish, while in the south French is more popular. Thousands of Belgians speak both languages without the slightest difficulty. Three languages are spoken in Switzerland, and almost any girl in a Swiss tobacconist's shop can speak French, Italian, German, and English with fluency. There is a simple geographical reason why Switzerland has several languages and England only one. It is so obvious that you will be able to explain it at once.

It so happens that English people can and do speak two different languages, but the two have become so intermixed that we do not try to separate them. Roughly speaking, our long words are classical (Latin or Greek), but our short, homely words are Anglo-Saxon. Thus 'conversation' is a Latin word, and 'talk' is Saxon; 'immediately' is Latin for 'at once' (which is Saxon).

¹ 'Bicycle' is a hybrid word—the first syllable is Latin and the rest Greek. The pure Greek would be 'di-cycle,' Latin 'bi-rotā,' and Saxon 'twin-whēel.'

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EXERCISES

1. Consult a dictionary to find out (a) the difference between 'anonymous' and 'unanimous' (use each word in a separate sentence), (b) the meanings of 'synonym' and 'pseudonym.'

2. Mention the pseudonyms of any famous writers of whom you have heard.

3. Make a list of some synonymous words, arranged in double columns, thus:

Altitude	.	.	Height
Profound	.	.	Deep
Assistance	.	.	Help

4. Give eight words that mean 'big,' and eight others that mean 'little.' Underline those which appear to be classical.

5. Where can you read of Lilliput and Brobdingnag?

Note.—In moments of great excitement, would you be likely to use the classical or the Saxon language? Which is the more expressive? If you saw flames bursting from a house, would you shout "Fire" or "Conflagration"? The answer is unmistakable. The simple Saxon is far more expressive and springs instinctively to the tongue. That is because Saxon is our native language. Latin and Greek are foreign languages that we have adopted to enrich our vocabulary. Imagine a person who found a dead man in the street running to the police-station and explaining that there was a "deceased individual" round the corner!

One of our greatest orators, John Bright, attributed his success on the platform to the fact that he spoke pure Saxon. Compare his speeches with those of Lord Macaulay, which contained a large admixture of the classical, and you will see why John Bright drew the crowds from miles around. Or compare Bunyan's homely style in *The Pilgrim's Progress* with the more ornate language employed by the great Dr Johnson. Hundreds of people read Bunyan to-day for one who reads the essays in *The Rambler*.

An amusing example of the difference between the classical and Saxon elements in English may be noted in the following two versions:

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Saxon

If I had a donkey that wouldn't go,
Do you think I'd wallop him? No, no, no!
I'd give him some oats, and cry "Gee-wo!
Gee up, Dobbin!"

Classical

If I had an animal averse to speed,
Do you think I'd chastise him? No, indeed!
I'd provide some cereals, and cry "Proceed!
Proceed, Dobbin!"

There is an anecdote of an Englishman who cycled too fast down a hill and was thrown off at the bottom. A Scotsman asked him what had happened, and he replied: "I was descending the declivity with such excessive velocity that I lost my centre of gravity and was precipitated into the macadamized thoroughfare!"

Doctors (and scientists generally) are in the habit of using classical words to express simple ailments. Thus a bruise is called a 'contusion,' a cold in the nose is called 'nasal catarrh,' and bleeding is known as 'hæmorrhage.'

As a general rule, one should use Saxon words whenever they are appropriate, but many thousands of Latin and Greek words have found their way into everyday speech, and the richer the language the more effectively one can write. English is one of the wealthiest languages in the world, and English writers have won the highest places in the world's literature.

EXERCISES IN PARAPHRASING PROSE

In the following exercises you are asked to express the writer's meaning in other words. It is frequently necessary to translate from classical into Saxon, or *vice versa*.

(*N.B.*—Your version should in all cases read smoothly and pleasantly. Carefully alter any expression which sounds awkward or unnatural.)

1. In the anecdote of the cyclist related above, try to express the man's speech in homely language that a little child could understand.

2. Turn to Mr Micawber's letter in the lesson on *précis*, and give the same ideas in simpler language.

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3. Paraphrase:

Instead of ascending the triumphal car, the modest conqueror marched on foot at the head of his brave companions. The glorious procession entered the gate of the Hippodrome; was saluted by the acclamations of the Senate and people; and halted before the throne where Justinian and Theodora were seated to receive the homage of the captive monarch and the victorious hero. Belisarius was immediately declared consul for the coming year, and the day of his inauguration resembled the pomp of a second triumph.

GIBBON: *Decline and Fall of the Roman Empire*

4. Paraphrase:

And now a thousand sorts of birds, glittering in their gay attire, began to chirp and warble in the trees, and in a variety of joyous notes seemed to hail the blushing Aurora, who now displayed her rising beauties from the bright arcades and balconies of the east, and gently shook from her locks a shower of liquid pearls, sprinkling that reviving treasure over all vegetation. The willows distilled their delicious manna, the fountains smiled, the brooks murmured, the woods and meads rejoiced at her approach.

CERVANTES: *Don Quixote*

5. Paraphrase:

Tom had the remarkable tenderness for animals when domesticated which is so often found in those whose sole vocation seems to be their destruction in the field; and his kitchen was cumbered with bipeds and quadrupeds of all kinds and descriptions.

MARY MITFORD: *Our Village*

6. Paraphrase:

After dinner I hastened to fix my first impression of the whole, and without a guide, and merely observing the cardinal points, threw myself into the labyrinth of the city, which though everywhere intersected by larger or smaller canals, is again connected by bridges. The narrow and crowded appearance of the whole cannot be conceived by one who has not seen it.

GOETHE: *Venice*

7. Paraphrase:

It should be unnecessary to emphasize the desirability of preventing the neurasthenic from dwelling upon the subjective troubles by occupying his mind with other things. This end may often be achieved by the provision of suitable occupation, and where possible, this occupation should take the form of useful work.

Extract from a recent medical work

8. Express in more elaborate language:

King Olaf took his seat again when everything in the hall was put in order, and was angry beyond measure. He asked how it

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was with the murderer. He was answered that he was sitting out upon the doorstep under guard.

The king says, "Why is he not put to death?"

Thorarin replies, "Sire, would you not call it murder to kill a man in the night-time?"

The king answers, "Put him in irons then and kill him in the morning!"

Then Asbiorn was laid in chains, and locked up in a house for the night. The day after, the king heard the morning mass, and then went to the Thing, where he sat till high mass. As he was going to mass he said to Thorarin, "Is not the sun high enough now in the heavens that your friend Asbiorn may be hanged?"

*From the Olaf Sagas by SNORRE STURLASON
(born 1178)*

PARAPHRASING VERSE

It is unfortunate that many people entirely misunderstand the paraphrasing of verse. The popular idea is that one has to tear out as many words as possible and find substitutes to fill the gaps! The results of such an operation are appalling. A boy once paraphrased Goethe's

Know'st thou the land where the pale citrons grow?

in this way :

Are you acquainted with the territory in which the light-tinted lemons are produced?

A girl took a verse from Shelley's *Sensitive Plant*, viz.

But none ever trembled and panted with bliss
In the garden, the field, or the wilderness,
Like a doe in the noontide with love's sweet want,
As the companionless Sensitive Plant,

and construed it thus:

Yet not one at any time quivered and gasped with pleasure in the garden, the meadow, or the desert, like a female fallow-deer at midday with affection's happy desire, as the solitary susceptible vegetable.

This is unspeakably painful, ugly, and ludicrous; yet it was looked upon as a literary exercise!

Paraphrasing is like translation. It should mean the changing of good verse into *good prose*. No one ever tries to translate literally. Allowance must be made for idiom

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—for the construction peculiar to verse alone. The great thing is to get at the poet's ideas, and to express them in the best possible language you can command. The surest way to achieve this end is (a) to read through the verse half a dozen times till you have grasped the meaning completely; (b) to forget the rhymes, rhythms, and other devices used by the poet; and (c) to set down the poet's meaning as effectively as you can.

There is a poem by Shelley which begins :

O wild West Wind, thou breath of Autumn's being!

You cannot paraphrase this :

O untamed gale from the Atlantic!

The words have been changed, certainly, but the poetic form has been kept in prose, and one rarely or never apostrophizes the wind in prose. (Many odes begin in this way.) You might paraphrase the line like this :

The poet addresses the west wind—the fierce gale that sweeps through the woods—as if it were the very spirit of Autumn.

The lines of Goethe's *Know'st thou the Land* might be translated :

The poet is thinking of Italy and wonders if his friend remembers the beauty of that country—the lemon groves, the oranges that shine amid the dark-green leaves, the rich blue skies, the warm, soft winds, etc.

Lewis Carroll's famous proverb (uttered by the Duchess in *Alice in Wonderland*) should be recalled every time you attempt a paraphrase—"Take care of the sense, and the sounds will take care of themselves."

EXERCISES

Paraphrase the following :

1. They sat them down upon the yellow sand,
Between the sun and moon upon the shore ;
And sweet it was to dream of Fatherland,
Of child, and wife, and slave ; but evermore
Most weary seem'd the sea, weary the oar,

THE ART OF PARAPHRASE

Weary the wandering fields of barren foam.
Then some one said, "We will return no more" ;
And all at once they sang, "Our island home
Is far beyond the wave ; we will no longer roam."

TENNYSON : *The Lotos-Eaters*

2. There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar :
I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet cannot all conceal.

BYRON : *Childe Harold's Pilgrimage*

3. Well, go thy way : thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither : thou remember'st
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres,
To hear the sea-maid's music.

SHAKESPEARE : *A Midsummer Night's Dream*

4. The western wave was all a-flame.
The day was well-nigh done !
Almost upon the western wave
Rested the broad bright Sun ;
When that strange shape drove suddenly
Betwixt us and the Sun.

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace !)
As if through a dungeon-grate he peered
With broad and burning face.

The Sun's rim dips ; the stars rush out :
At one stride comes the dark ;
With far-heard whisper, o'er the sea,
Off shot the spectre-bark.

COLERIDGE : *The Ancient Mariner*

5. Awake ! for Morning in the Bowl of Night
Has flung the Stone that puts the Stars to Flight :
And Lo ! the Hunter of the East has caught
The Sultan's Turret in a Noose of Light.

OMAR KHAYYÁM : *Rubáiyát*

A YEAR'S WORK IN ENGLISH

6. Often for me between the shade and splendour
Ceos and Tenedos at dawn were grey,
Welling of waves, disconsolate and tender,
Sighed on the shore and waited for the day.
Then till the bridegroom from the east advancing
Smote him a waterway and flushed the lawn
God with sweet strength, with terror, and with trancing,
Spake in the purple mystery of dawn.
MYERS : *Saint Paul*
7. In Islington there was a man
Of whom the world might say,
That still a godly race he ran
Whene'er he went to pray.
A kind and gentle heart he had,
To comfort friends and foes ;
The naked every day he clad
When he put on his clothes.
GOLDSMITH : *Elegy on the Death of a Mad Dog*
8. Weep no more, woeful Shepherds, weep no more,
For Lycidas, your sorrow, is not dead,
Sunk though he be beneath the wat'ry floor ;
So sinks the Day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled ore
Flames in the forehead of the morning sky :
So Lycidas sunk low, but mounted high,
Through the dear night of Him that walked the waves ;
Where, other groves, and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song,
In the blest kingdoms meek of Joy and Love.
MILTON : *Lycidas*